The George Pérez Newsletter
#1
Winter '01
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50¢ from the sale of each issue will go to the American Diabetes Foundation and the Juvenile Diabetes Foundation of Canada
In This Issue...
✓ Articles!
✓ Artwork!
✓ Checklist!
✓ Biography!
✓ Trivia!
✓ An Exclusive Interview with George Pérez!

The George Pérez Newsletter

Issue 1 Roll Call: Tony Lorenz, Marcus Mebes, Andy Mangels, Ilke Hincer, Davey Beauchamp, Matt Allen, Brett Tolino, Robert Jewell, Vu Nguyen, Shane Elliot and -- of course -- George.

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Next issue question:
What is your favorite cover by George and why?

We need articles and copies of artwork for issue two, dealing with George's Marvel years (need copies of art from George's first run at Marvel 1976-1980 • will help with copying and mailing expenses. Remember, you can earn a discount or a free copy).

What's coming in issue #2: THE MARVEL ISSUE: 1. More articles • 2. More trivia • 3. more artwork • 4. Interview with George's favorite colorist, Tom Smith • 5. Marvel checklist • 6. Gallery and more...

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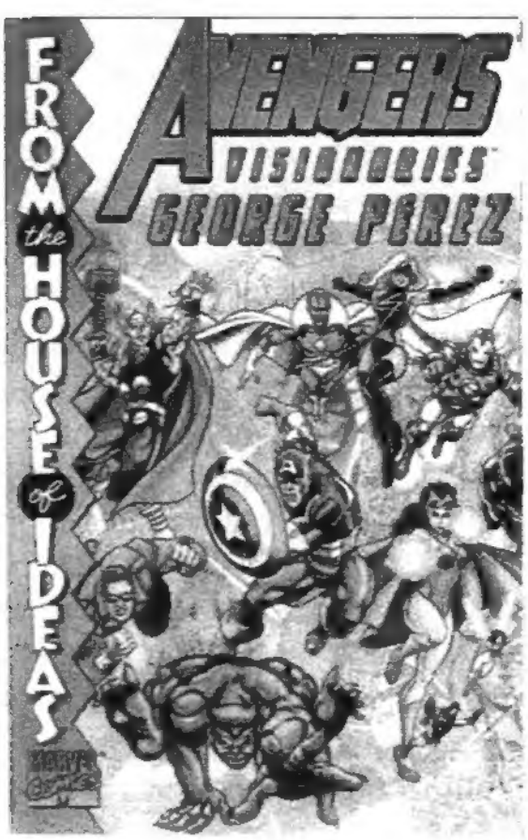
The GEORGE PEREZ NEWSLETTER

FOR PÉREZ FANS • • BY PÉREZ FANS

Howdy Pérez fans!

I can't believe I'm finally getting around to producing this 'zine. I actually started putting this 'zine together in 1982 (see below), drawing the cover and working on the checklist... That was as far as I got. At the time I didn't realize how much work it would be to put together this 'zine. So, unfortunately, I put the George Pérez 'zine aside until now. Now, with the age of computers, putting something like this together is a lot easier (thanks a lot to Marcus Mebes), although I do not consider myself a computer whiz kid, so bear with me folks.

You may be asking yourself why I am producing this 'zine. Well, I consider myself to be the biggest George Pérez fan in the world. (I'm sure a lot of you out there feel the same about yourself.) Basically, this is a magazine FOR GEORGE PÉREZ FANS, BY GEORGE PÉREZ FANS; a forum where George's fans can get together, much like The Kirby Collector (in which -- by the way -- I got my new motivation to publish this 'zine). I hope to publish articles by Pérez fans from around the world, sharing their ideas on George's work from over the years. There is a kind of selfish reason I'm publishing this magazine: it's something I want to read and I hope many of you out there feel the same way I do. George deserves a magazine like this... heck! George was voted the second most important artist in the history of comics! That's pretty darn amazing, don't you think?



Avengers © Marvel Comics

As I'm typing this opening column, my first ad should be published in The Comic Buyers Guide. I plan to place several ads in different magazines in hopes to band together the many different George Pérez fans around this world. So, if you are reading this opening column my recruiting efforts have been effective. No matter how big or small the contribution, I need help -- articles, artwork (thumbnails, pencils, finished work, rejected art, convention sketches, etc. -- and am willing to pay in advance for good quality copies. Remember, this is a labor of love. If I almost break even with each issue, I'll be happy. So come on Pérez fans! Let's band together and have some fun. Everyone contributes something to an issue will get credit in that issue, plus a free copy. You can earn even more depending on the amount of contribution! (Earn free ad space, free copies, etc.)

I hope you enjoy this magazine as much as I do producing it. Any feedback would be very helpful. After all, I want to produce the best quality magazine that George would be proud of... a magazine that he wouldn't be afraid to show his family and friends. Every time I open a book that George is involved with, I feel like a big kid all over again. That's what comics are all about, right? I hope every one of you feel the same way when you read my humble magazine. If you have any ideas on how to make it an even better magazine, please don't be afraid to let me know.

Iron Man © Marvel Comics

(continued on page 44)

LSH to The History of the DCU

by Davey Beauchamp

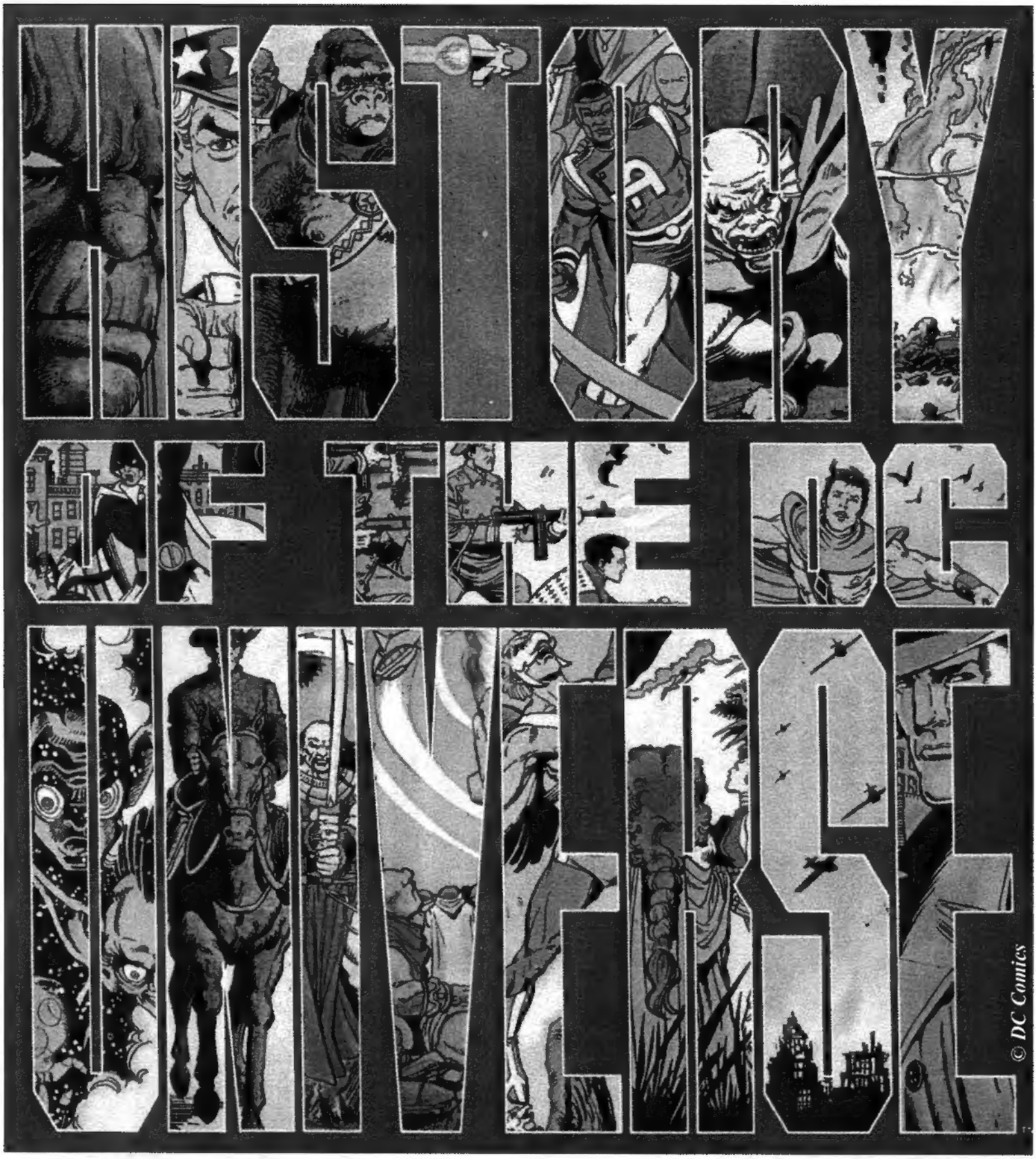
When I set out upon this article, it was going to be about George Pérez and his small five issue run on *The Legion of Super Heroes*. I then quickly discovered that he had only done the covers and nothing more. Then I started looking for any other possible places in which he might have drawn any of the galactic teenagers. I came up short. I found a few pictures in the *Who's Who* that Pérez had done. Then there were also a few more drawings of the Legion in *Crisis on Infinite Earth*... which still didn't give me enough to base an entire article on. Then I turned to the last source at my disposal, which -- when working at one of the local comic shops -- it is surprisingly hard to do... *The History of the DC Universe*. *History* is a book crafted by Wolfman and Pérez that told the definitive history of the DCU from the moment of its creation to its future after *Crisis*. This was the new post-*Crisis* history that they would alter once again during *Zero Hour*, then with "hypertime," but that is another story. So I sat down and started reading it. I had known of its existence but never owned a copy or had even read it until now.

© DC Comics

While I was reading this absolutely stunning prose by Wolfman, it hit me. I have this running theory that when it comes to a movie the thing that makes or breaks that film is the sound and music. Take *Star Wars* -- yes, leave it to some white boy to invoke the holy trilogy in an article on George Pérez -- for instance and take away all the sounds and music and just leave the dialogue. You have a great story that is wonderfully written but it is left short without its blaster fighters, the humming of the light sabers, the funeral dirge of Obi Wan at the hands of Vader -- and what about when the Death Star explodes? With no sound it is just a bunch of pretty lights. It was the same way with *The History of the DC Universe*. It had wonderful prose but it was Pérez's illustrations that brought the work to life. As I said before, the work covered the beginning with the creation of the universe that would become a matter and anti-matter universe and followed what had come to what is now and what would come; showing us the past, the present, and the known future of the DCU.

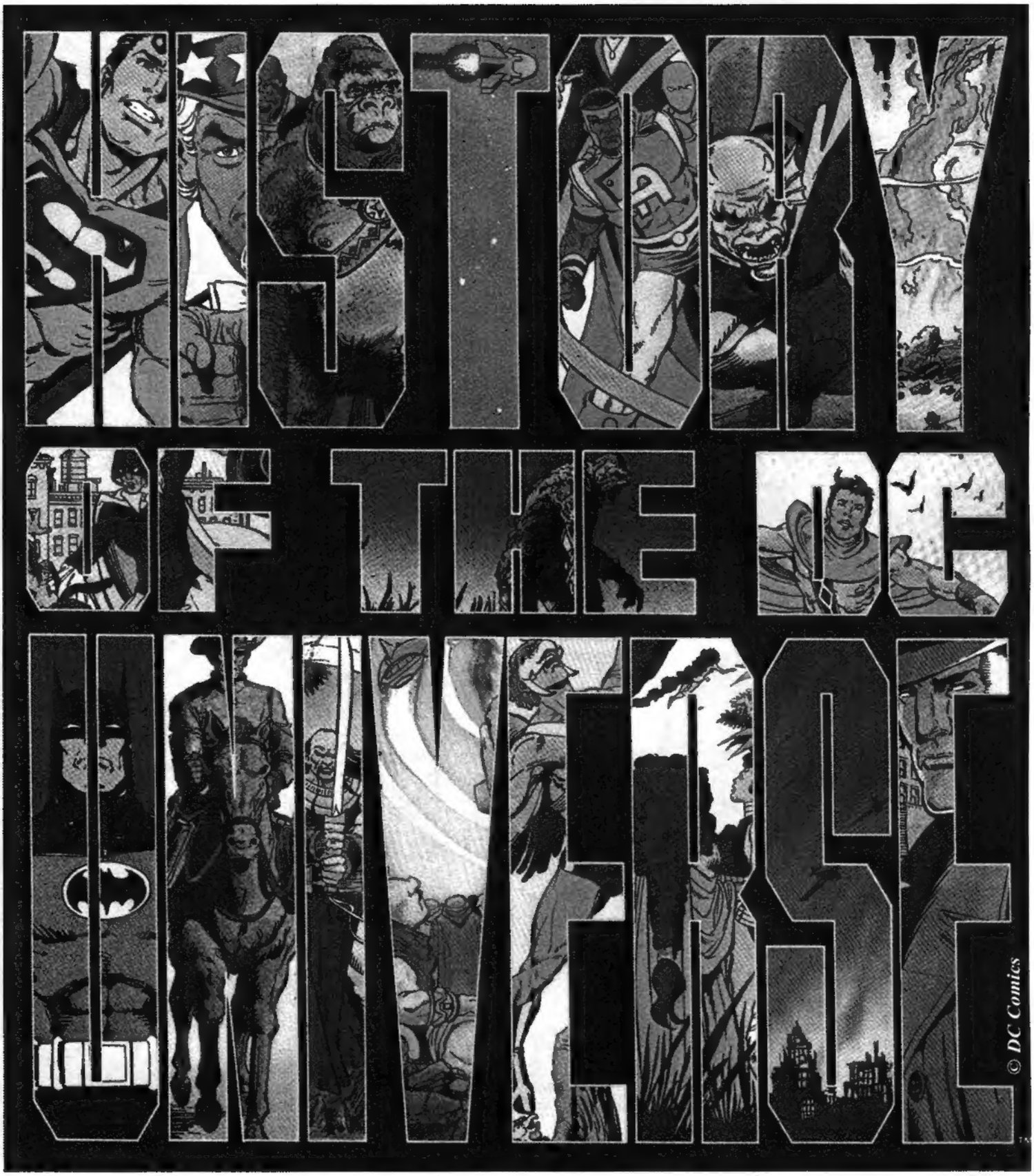
The amazing thing -- no matter what character Pérez drew, from the Golden Age to the Silver Age to the Modern Age -- in *The History of the DC Universe* he captured the spirit of each character that they had at the moment of their creation by those writers and artists that had come before. There is an old saying that I think goes well with the art of Pérez on *The History of the DC Universe*: A picture is worth a thousand words. Nevertheless, I think in the case of Pérez and *The History of the DC Universe* a picture is worth a million words!

Now, this is where we -- or I -- get into an analytical view of the work with the specific examples in the pictures provided later on in this article. I have taken many art history courses and even though I do not have a degree in art history, I do have one in English and I know how to analyze paintings along with works of literature... which in a way is a combination of both words and pictures.



This is the cover for *The History of the DC Universe* volume 1. Now I am going to name off the characters in each letter for those who are unfamiliar with them.

H: Darkseid of Apokolips
I: Uncle Sam of the Freedom Fighters
S: Solivar of Gorilla City
T: Kal El's rocket ship from Krypton
O: Amazing Man, The Golden Age Atom, Plastic Man, and Sargon the Sorcerer
R: The Demon
Y: The Green Flame (Green Lantern)
of: Hourman
the: Blackhawks
DC: Black Condor
U: Abnegazar, Rath & Ghast
N: Jonah Hex
I: Nandar Parbat
V: Changralynians
E: Hawkman
R: Myand'r & Luand'r on Tamaran
S: World War II
E: Dr. Occult



First, I like the way the cover designer decided to fill the letters of the title with the various pictures from the interior of *The History of the DC Universe*. I like the way it is showing the reader a bit of what is to come and just what a magnificent trip that we are in store for. Overall I think the cover designer did pick good choices for the letters since the letters feel well balanced and do not take away from any of the drawings used. I feel the "V" and "R" are weakest since they do not have the strength the other letters had. I believe the art is too generic to the characters and just do not live up to the other characters in the letters. In no way are these weak drawings... they just do not have the same power as the other letters. In their full scoop as interior art they are fantastic drawings.

H: Superman
the: Swamp Thing
U: Batman

With the new additions I like the way the art was balanced to the letters with no discrepancies. The only thing that I find awkward is the "U" and the way Batman and the Bat symbol are broken up. It feels a bit unbalanced to me, but it still looks fine.

The Justice Society of America, the JSA, for me no more needs to be said. By far the JSA is my favorite team of heroes since this team was born from the Golden Age of Comics. It is comprised of DC's original power house of characters, and just like any of Pérez's team pictures they are always magnificent. I felt that Pérez is always at his best when he is drawing a team. I have seen few people over the years who have been able to draw a team with such passion as Pérez does. Whenever Pérez is drawing a team book, we are always in for a treat with his character interactions and Pérez's famous team pinups. This picture is great with being framed by all the capes the heroes are wearing and the way the characters are in their classic poses. He gives DC's first team of superheroes their just desserts.

© DC Comics

Destiny. The reason he is included in this exploration of Pérez is because of the importance this character would garner in the hands of Neil Gaiman and his book *The Sandman*. Destiny would become part of the Endless and older brother of Dream and the Sandman. The character of Destiny is pretty basic and has looked pretty much the same since his original conception in his first appearance in *Weird Mystery Tales* #1. Just look at the amazing detail Pérez put into the drawing. Just look at the rock, tree, and robes, and you can see what I mean. There are very few artists that put that much detail into their work, and when they do it on a constant basis, it's even more rare. It is that key factor that makes Pérez into one of the greatest in the industry.

© DC Comics

COME JOIN THE FUN!
CONTRIBUTORS ALWAYS NEEDED!
Articles, Artwork, Fan Art, Trivia, News, Checklist Assistance, etc...

There was a millennium of peace as planets throughout this galaxy and others became colonized by our children's children. The future was bright and the heroic ideal flourished again. It was in the thirtieth century that the third wave of heroes came into being with what was to be the greatest of all heroic societies.
They came from planets everywhere. They were the most powerful teenagers in the universe and they called themselves The Legion of Super-Heroes.

© DC Comics

Now it is back to the beginning and the origins of the article. I set out to write about the Legion of Superheroes and -- so help me -- I am. This is again another team posing for Pérez and -- like all of them -- he shows a great sense of balance with the team and their powers to frame the picture. With the Legion, Pérez definitely had his work cut out for him since there are so many unique characters and powers to work with. Then again, he had a lot of characters to draw. Then again, this is also the man who drew all the DC characters involved in *Crisis on Infinite Earths*, as well as the recent cover for the new collected edition.

That brings us to the end of the journey because in a way it could have lasted a lot longer, and the subject could be transformed into a book. So this is as good as any place to stop for now.

Davey Beauchamp was named Writer of the Unreal *at Dragon Con by friend Jeff Pittarelli, illustrator of* The Unreal*; and recently just helped* Wizard Magazine *comprise the definitive George Pérez checklist. Also, take a look at* Crimsom Plague *issue 1, part of Gorilla Comics, to see him driving a truck!*

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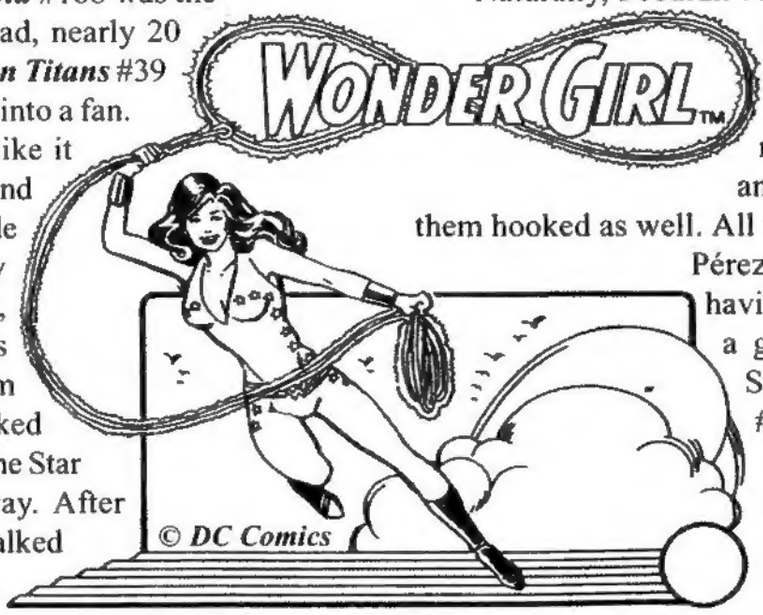
How George Perez Turned Me Into a Fan

The Brave and the Bold #168 was the first comic book I ever read, nearly 20 years ago. But the ***New Teen Titans*** #39 was the one that turned me into a fan.

I remember that day like it was yesterday. My bother and I (he was 13, I was 10) made our way to Central Parkway Mall in Mississauga, Ontario, Canada. It was only a ten-minute walk from our apartment, and we talked about the latest episode of the Star Blazers cartoon on the way. After lunch at McDonalds, we walked by a comic shop that had opened up recently in the mail. Being the older one (and the one with the $), he made our comic purchasing decision for the day. He chose ***The New Teen Titans*** #39.



Of course, he got to read it first. He didn't tell me anything about the issue when he finished. He just smiled and handed it to me. Knowing there was still a half hour before dinner would be on the table, I went into my room, comic in hand, and closed the door. Lying on my bed, I turned the cover (which had Dick Grayson and Wally West walking away from their Robin and Kid Flash costumes) only to find myself thrust into the most amazing movie I had ever read.

Forget *Star Blazers*, ***The New Teen Titans*** #39 was all my brother and I could talk about. Until #40 came out, that is. As our monthly fix of Pérez art continued, we sought out Titans back issues, eventually finding them all except for the first 3 (which were pretty pricey back then). As though attuned to our plight, the fates led us to the World's Biggest Bookstore, where we found a digest sized reprinting of the first 3 issues topped off with a new Pérez cover.

Naturally, I couldn't resist picking up ***Crisis on Infinite Earths*** by Marv and George when it first came out. I started telling my friends about ***Titans*** and ***Crisis***, getting many of them hooked as well. All they needed was a taste of Pérez art. I actually remember having an emotional talk with a grade 6 classmate about Supergirl's death in ***Crisis*** #7. It really affected us.

The great thing about ***Crisis*** was that practically every character in the D.C. universe made an appearance at one point. The impressive stories and characterizations woven by Marv and George within its pages made me seek out certain characters' own monthlies. Before you knew it, I was picking up ***Green Lantern***, ***Flash*** and ***Batman and the Outsiders***. I started to appreciate the works of the writers and artists on these books too. I was trading comics with fiends, and organizing pilgrimages to ***Silver Snail***, the biggest comics store in Toronto. I even did a speech on comic books in front of my class, which led to competition.

There was no doubt about it. I was a fan boy, through and through.

I'm still collecting comics, and make a point of picking up anything by my favorite artist, George Pérez. Whenever my brother and I reminisce about the time we lived in Mississauga, we invariably start to talk about that trip to Central Parkway Mall when we bought the ***New Teen Titans*** #39. He smiles, and I remember that smile he gave before handing me the issue.

Thanks, George, for turning me and countless others onto this exceptional industry.

Always a fan,

Ilke Hincer

TRIVIA: George Pérez was born in the South Bronx, New York, on June 9, 1954.

TRIVIA: George Pérez began co-plotting Crisis on Infinite Earths with issue #5.

On this page we have a peak at some rare Titans works... some character drawings of Troia in her then-new outfit from her "Who's Who" entry, and a portion of a page from the unpublished Titans Graphic Novel, "Games," inked by Al Vey.

The Titans and all related characters are © DC Comics

George Pérez

Interviewed • • • January 2001

Tony: Let's start at the beginning for the newer fans. Where are you from and do you have any brothers or sisters?

George: I was born and raised in the Bronx, New York. I have one younger brother; his name is David. When we were growing up we were both drawing. At one point we thought David was going to be the artist of the family, but as he entered is teen years, he grew away from drawing, to never picking up a pencil again. It ended up being just me.

Tony: I'm glad you keep drawing.

George: The irony of it when I look at the cover of the hardcover version of ***Future Imperfect***, Peter David and I are listed by are last name on the spine making it look like my brother, David Pérez drew it.

Tony: Oh yeah, ha, ha.

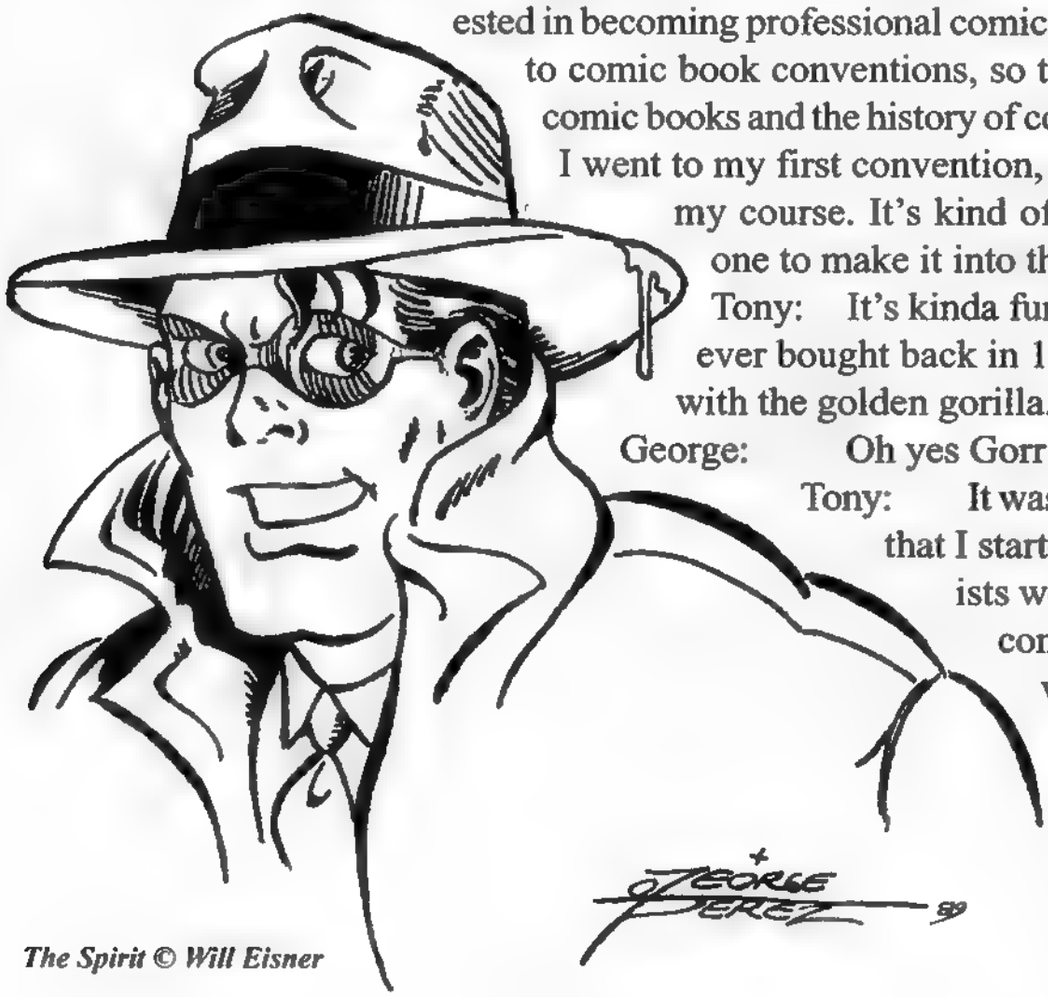
George: Oh yeah, my brother gets the credit after all these years.

Tony: So, when did you start drawing?

George: I started drawing when I was 5 years old, just after I started learning to read. David and I were from a poor family, we would usually draw on grocery bags It wasn't until I was older did I got to actually draw on drawing paper, and that was exciting to me.

Tony: At what point did you decide to become a professional comic book artist?

George: Even though I loved drawing and loved drawing comic book characters, the conscious decision to make it my life profession was just before I reached high school. High school galvanized it when I met for the first time other teenagers interested in becoming professional comic book artists. They had been to comic book conventions, so they knew a lot more about comic books and the history of comic books than I did. When I went to my first convention, that pretty much set me on my course. It's kind of ironic that I was the only one to make it into the comic book profession.



The Spirit © Will Eisner

Tony: It's kinda funny... the first comic book I ever bought back in 1976 was a ***Fantastic Four***, with the golden gorilla.

George: Oh yes Gorr the golden gorilla.

Tony: It wasn't until a couple years later that I started getting into who the artists were. When I started reading comics, I just bought and read what looked cool and interesting. It's maybe interesting to know the first comic book I bought was drawn by you. It's also because of you that I got into drawing comics (on a much smaller

scale). I've self-published over 30 comics since 1990.

George: I've contaminated another young mind.

Tony: No, no, not at all. What has been your most enjoyable series or project that you have worked on?

George: There were different ones for different reasons. I enjoyed working on ***Crisis on Infinite Earths*** because it was a once-in-a-lifetime project. ***Crisis*** I got to really feel my oats because I got to draw as many characters as the story could fare. There are many issues of the ***Titans*** that are my favorite. With the ***Titans*** I got to work with Marv Wolfman. Marv and I had an incred-

Avengers (vol. 3) #25 Cover
© Marvel Comics

ible writer/artist working relationship. I enjoyed inking Curt Swan on ***Superman***. I loved writing ***Wonder Woman***. I'm having fun working with Kurt Busiek on ***The Avengers***. ***Future Imperfect*** with Peter David because I got to ink a very large story on my own.

Tony: That's your largest inking assignment?

George: At that point, right. Now that I'm working on ***Crimson Plague***, the first issue is 48 pages long, the second issue will be 24 pages long, so I'm getting close, by the third issue it will be the longest sustained complete art by me...

Tony: You really do a great job, I really like your inks. Before you went to DC in 1980, as far as I know you only did two inking assignments at Marvel... a cover to the ***Fantastic Four*** (***F.F.*** #194) and a back-up story starring Hercules and Wolverine in a ***Marvel Treasury***.

George: That was inking someone else.

Tony: Yes that was inking someone else. How come you didn't get any other inking assignments until you went to DC?

George: Because I was lousy. Even when I started inking at DC, majority of my inks were with a marker. It wasn't until a couple of years later that I learned how to use the proper tools. Even then I had to adjust to my own shortcomings — physical short comings. I ink with a pen because my fingers are so double jointed that I just couldn't control a brush. You mentioned those two Marvel inking assignments there was another back cover advertisement. I didn't like using a brush because I couldn't get the control I wanted. I could never be the inker of the style of a Joe Sinnott. I think Terry Austin was the first inker that was popular that primarily used a pen. And that's where I started going, once I started working with a quill and my hand was able to control.

"Curt Swan is the first artist that I really identified with when I was young."

Tony: DC was willing to take more of a chance letting you ink.

George: Because of the ***Titans*** and other than the fact the DC style was much more wide open. DC not really having the house style that Marvel has. ***The Titans*** were not as well-established as say the ***Fantastic Four***. At that point they pretty much established the Sinniot look. They seldom deviated from it. It wasn't until John Byrne came on his second tenure of the book that the ***Fantastic Four*** broke out of the mold.

Tony: I really noticed a style change when you went from Marvel to DC (1980). When you were first at Marvel you had a much more bulky Kirby style. At DC your style changed to a much more slimmed up Curt Swan style.

George: Yes, in fact it was like coming full circle. Curt Swan is the first artist that I really

The New Teen Titans © DC Comics

identified with when I was young. Curt's style was much closer to the style I used when I was growing up. The one thing I had going at the end of the Marvel years, the strength in my art was the ability to tell a powerful story like the likes of a Kirby, John Buscema, Gil Kane all of them. Gave a really dynamic sense to my story-telling combining it with the more subtle style of Curt Swan who was like Norman Rockwell on steroids. So I started developing much more closer to a style that I was much more comfortable with. Even though I received a lot of accolades at Marvel, it was until I went to DC that I really became George Pérez. ***The Avengers*** that I'm doing now combine the power that I learned when I first was at Marvel, with actually working knowledge from 25 years of experience.

"It wasn't until the tail end of my first Marvel years that I really started to learn how to draw."

Tony: You were doing so much work in those early Marvel days, you were bound to improve.

George: Well and at that time you were grateful to be working, because they were cutting back on a lot of titles so you had to make your self valuable, so being able to draw fast made me valuable. It wasn't until the tail end of my first Marvel years that I really started to learn how to draw. I started slowing down, so I could actually concentrate on the actual drawing as opposed to doing to what some might consider storyboard, the detail was not quite there yet.

Tony: Toward the end of your first tenure at Marvel it seems like you were using more references.

George: That was actually because of the mini-series adaptation of the movie *Logan's Run.*

Tony: That's when I really noticed.

George: That was required in order to get the ambiance of the movie and the atmosphere. I had to use references and from those references I started to develop an addiction with using references. "Oh wow, I'm going to draw the Lincoln Memorial. It'd really be nice if I could make it look like the Lincoln Memorial." It followed with — say I want to draw a car that was more of just a box with wheels… if I wanted to draw a military uniform with the correct insignia on them. I started to develop a great desire to draw from life. Sometimes I go a little overboard. This is a fantasy medium, so sometimes you can fake it and it won't really matter to the average reader if you can't find the reference. Sometimes I don't have the reference — "Oh my God, I can't draw it!" – "Yes you can, it won't be exactly right, but you can draw it."

Tony: You can get away with it sometimes.

George: Exactly. If you fake it because you are lazy, that is one thing, but if you fake it because you have no other options that's another. Unlike if you are doing a painting and you are using models you can design it your way. If you were working on a story by someone else you have to accept the characters in a different location or have them use different equipment and you yourself don't have the reference for; sometimes you don't have the option to get up from your drawing board looking for that reference because you have to fake it or the job will never get done.

Tony: My reference library is getting bigger all the time. I've learned a lot from your work over the years and that is one of the big things I've learned from you. Back in the early 1980's there was a graphic novel series advertised called ***Janus***, what was that all about?

George: ***Janus***... It never really got beyond the basic idea. I really don't remember what it was about.

Tony: What I remember hearing: it was a horror story.

George: Somewhere buried in my old papers I did find a loose drawing of what would have been the first page. It kinda looked like a Pandora's Box type story-line. I really can't remember anything else about it.

Tony: Right. I was thinking — it was when you were at DC in which you were under exclusive contract, or was it before that?

George: I think it might have been after... actually might have been before, because I didn't sign an exclusive contract until I started working on the ***Titans*** baxter series. My early years with the ***Titans*** I wasn't under exclusive contract.

Tony: I know there was a lot made of the JLA/Avengers fiasco, but there was little made of the ***Titans*** graphic novel. From what I've read, you drew nearly 100 pages.

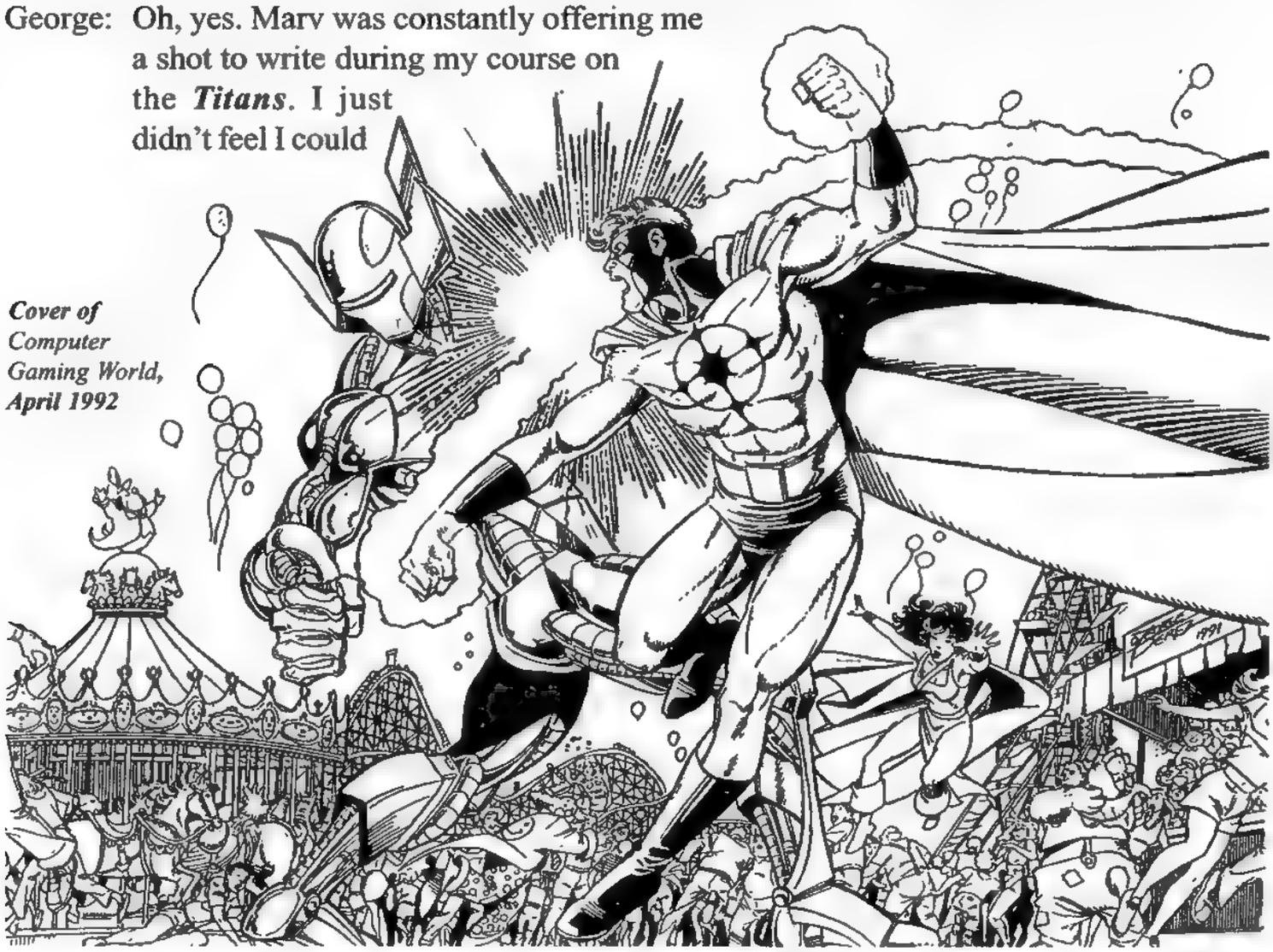
George: A little less than that. I think I drew up until the 70's. A lot of the publicity that didn't exist for that was because it wasn't as political. In case of the JLA/Avengers it was two companies going into *loggerhead*. In case of the ***Titans*** graphic novel it was George Pérez over-committed and couldn't finish the thing. While I was drawing the story a lot of things were happening in the regular series making the story moot. I'm the only person to blame for that book not coming out. No political hay could be made about that story, just one artist screwing up. I just over-committed myself.

Tony: You've worked with a lot of writers over the years. Who's your favorite and why?

George: I've enjoyed most of my writers for one reason or a another. As far as working relationship it would have to be Marv Wolfman and Kurt Busiek; both because they are talented writers. They were both incredibly encouraging... allowing to spread my wings a bit more. In the case of Kurt I was already well-established when I got back on ***The Avengers***. With Marv, I learned a lot more from Marv. Marv is the one who encouraged me to start writing on my own.

Tony: I was going to say he is probably the big reason you are writing.

George: Oh, yes. Marv was constantly offering me a shot to write during my course on the ***Titans***. I just didn't feel I could



Cover of Computer Gaming World, April 1992

follow him at that point. In the case of ***Wonder Woman***, so much was my influence, it was a little easier going on to something that I had something to do with solely... As opposed to matching someone who was already doing a fine job.

Tony: It's kinda fun that when you first met Marv you didn't like him a whole lot.

George: It's not that I didn't like him... I didn't like criticism. Marv was not the only one. Marv will admit it that he sees no point to sugar-coat criticism. If you are hired to work he has every right to criticize — being the employer. But because of the way he handled it, it made me a little ticked off and it made me work even harder to prove him wrong.

Tony: In doing so made you a better artist. I've read in past interviews that you used to draw 12 hours or more a day. Being an artist myself it would be cool to know what your schedule is like.

George: Ideally I try to get up at 6:00 a.m., try to get an ***Avengers*** page done by lunch time, then get another one done by dinner time, around 4:30 or 5:00. That's when Federal Express comes. I try to get 2 pages done a day. It usually averages out to twelve hours a day counting lunch and dinner breaks.

Tony: What was the first book where you were listed as writer?

George: That would be ***Wonder Woman*** issue #15.

Tony: That is your first book?

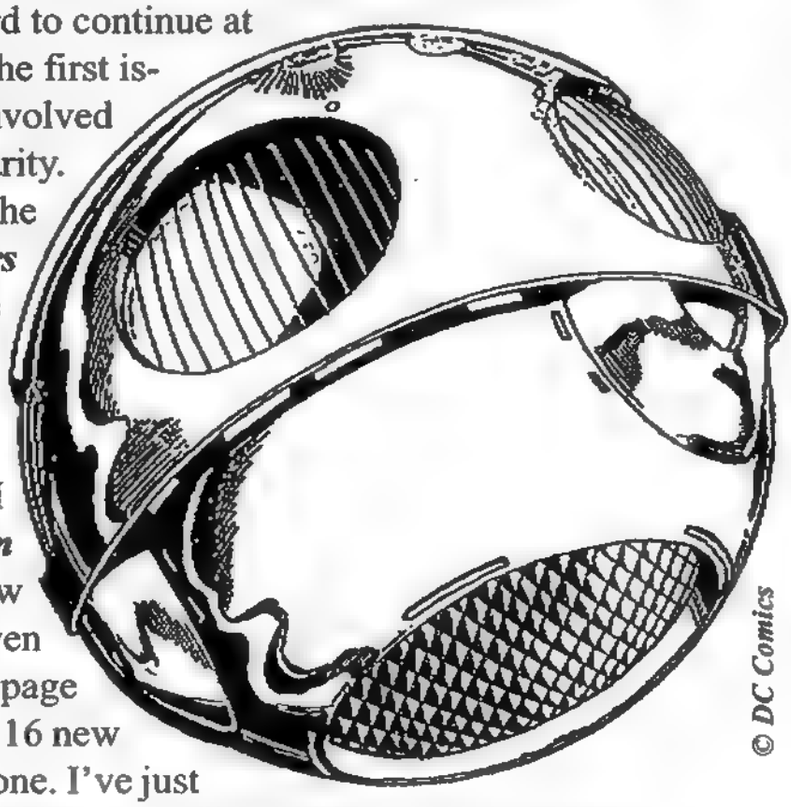
George: Yes, that was my first book professionally.

Tony: I really like your art in ***The Avengers***. You never stop amazing me! Your art gets better all the time. You see a lot of other artist that their art starts to declines a little bit as the years go by.

George: Mostly because I don't want to end up being known as one of the artists that is referred to as the artist that use to care about his artwork and that doesn't seem to anymore. I shudder to be the subject of that kind of discussion. My own ego prevents me doing that, plus I generally still have the same enthusiasm that I had before.

Tony: What happened to cause ***Crimson Plague*** to go into hiatus?

George: It never really went into hiatus. I just plain and simple lost my financial backing, causing me not to be able to afford to continue at the time. I could not *not* publish the first issue because there was a charity involved and I didn't want to screw the charity. I had to find a way to make up the money I had lost and ***The Avengers*** became that. And because of the money I was making working on ***The Avengers***, it allowed me the luxury of work on the ***Crimson Plague*** again and the fact that I have been working on ***Crimson Plague*** for the last three years. Now I can relaunch ***Crimson Plague***, even with the added work load of a five page preview appearing in ***Empire*** #1, 16 new pages in the new expanded issue one. I've just finished #1. I've only got 3 pages of issue two to complete and I'm already 7 pages



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into issue 3. So I'm a lot farther ahead than I thought. And with the fact with the popularity of my mainstream work will hopefully reflect with better sales for ***Crimson Plague*** and or I can get more mainstream work to help finance ***Crimson Plague***. So now I can afford to do it. I had to drop it because I couldn't afford to do it. Plus to the fact that I wasn't done with issue two when issue one came out and the book was so time consuming it really didn't leave me much flexibility at the time. Now I'm so far ahead, it makes it a lot easier.

Tony: I really enjoyed issue one (original) and look forward to the relaunching.

George: I'm very proud of it. The new expanded version will be even better, with the new lettering by Comicraft, and some color corrections by Tom (Smith), and -- if shock rock is any indication -- the paper the ***Crimson Plague*** is printed on is more glossy and I think it will really pump up the color on the book.

Tony: Speaking of Tom Smith, I think he's a great colorist. Do you let him have free reign on the coloring?

George: No, no, no! I'm a rough taskmaster!

Tony: So you give him guidelines of what you want?

George: Actually I give him basic guidelines on specific things like hair color, color of people's eyes as much as I know... also certain effects that I want done. Tom knows much more about reproduction than I do and he will tell me what will work and what wouldn't. There is not a challenge that he cannot meet. He'll try anything at least once. I'm flattered that many times my storytelling sense and my color sense is strong enough that if I ask him to change something, he agrees and it usually looks better. There is no ego that I have to worry about with Tom. Tom is tireless. He'll do whatever it takes... he'll color all the details. If I drew it, he wants it to all show. He won't do the solid knockout color to save him time. He'll make the extra effort.

Crimson Plague © George Pérez

Tony: I think he's the best in the industry right now. Getting back to the financial part of ***Crimson Plague***, I was just reading in the ***C.B.G.*** about your financial backing following through. How is that going to effect ***Crimson Plague***?

George: Really not that much. So much of the first issue has been drawn already and up until finding out the financial not doing their part, I was already paid for the pages that were already done. It only required me to do 5 pages that I wouldn't get paid for and I could afford doing that. It's a little tougher, but on the plus side it's not any different than when I was on ***Crimson Plague*** the first time. I could afford to do it, and now with royalties and we're already negotiating foreign language reprints and everything else, and I don't have to share it with the financial backers. It's all mine. Image gets the print royalties, but beyond that it is all mine. All decisions are mine. I don't have to worry about other putting money up, say the statue of DiNA:, in

which I very much in love with. I wanted to have a line of statues. I don't have to negotiate with someone else. No, no... I make the decision; I make the deal. There is no miscommunication. If I want to have someone who doesn't have a big company and would take longer, it's my option.

Tony: That's what you want?

George: Exactly. If I'm going to do it, I have the option to give away copies to the people who appear in the book. I just call and say that I want extra copies printed up for my own personal use. There won't be any royalties earned on them, but that is my personal choice. There's a lot of nice things that goes with having total control.

Tony: That's cool. I've read over the years that your major influences are Kirby, Kane, Stalin, Buscema, and Swan. Is that pretty much still your main influences?

George: There are the ones that formed the mental influences. Just about anybody I see now inspires me one way or another... Garcia-Lopez, Brian Bolland, some of the Image people... their names escape me... and some people [whose] styles are totally different from mine, influence me subliminally. Artists that produce simpler pretty artwork like Adam Hughes. There is always someone some where that influences me even if it doesn't invest in my style... it gives me a different way of thinking of how to approach a page; a subtle change. Sometimes as subtle as the lighting of the nose that I might have picked up somewhere.

Tony: That's like me. Whether I like someone's style or not, I can always learn from them. I'm a big Tim Sales fan, but his style is no where near a George Pérez style.

George: When I was inking, I learned so much, because you had to actually have to think of what the penciller wants his final line to look like. You're in charge of taking the next step in the thinking process of another artist. I've learned a lot from inking.

Tony: What's your opinion of Stan Lee going to DC?

George: I'm excited about it. If nothing else it's one of those headline making things that will help the industry. I read it in ***USA Today***. Anything that will help publicize our industry I can't help but to be for it. Even I myself am wary of the X-men movie. If it will help the industry, then that's what we need. We need to make sure there is always a constant influx of readers, but we have to provide them books that are worth reading. If all we are paper versions of movies then we are not doing our purpose. The books have to be good to earn the attention and I think Stan's reputation is good for DC and newsworthy, but what Stan and artists put on paper will determine if it deserves all the hoopla. Time will tell.

Tony: Marvel really hasn't transferred too well to the big screen or television, like DC has.

George: That is true.

Tony: Are there any books out there that you've never drawn? I know I've read years ago that you wanted to do an issue of ***Conan***. I'd love to see that!

"As much as I challenge myself, I like the curve balls that writers send me; things that I did not consider doing on my own."

George: I should have, after doing the Hyborian age stuff in ***The Avengers***. There is nothing I wouldn't like to try. I love to do a straight horror story. Something with a lot of babes, futuristic, something in the jungle, a Tarzan type story. One thing I enjoy: working with writers opposed to working on my own. As much as I challenge myself, I like the curve balls that writers send me; things that I did not consider doing on my own. A perfect example is when I first started working on ***The Avengers*** back in the 1970's. My second ***Avengers*** story, the characters were put in the old west. I had not drawn before professionally a horse or anything in

the western motif. It's like asking a young aspiring movie actor a role and asking him if he can ride a horse... he says yes and then learns, because he knows if he says no he can't ride a horse, he won't get the job. I like the idea of constantly learning when writers surprise me, and Kurt has surprised me with a number of stories. Sometimes I bitch and moan the entire time. I would say, "Do you know how much reference I have to get?" It's easy for him to write these words but I've got to draw it and make it work! But when I get things right there is such an incredible feeling of satisfaction. If everything was easy, it would probably get boring. I'm kinda glad to have those "Frankenstein pages" and sometimes I'm to blame for those "Frankenstein pages." It comes with great satisfaction when I make a fan go "wow!!!!" When people say that I'm insane or crazy for what I do, that is the highest compliment to me. That means to me that I still have the spark that makes it exciting.

Tony: Kurt writing too me brings back the "old days" of comics.

George: Kurt apparently has quite the fondness and incredible memory of the old days of comics. Every single issue of ***The Avengers*** I know that I'm going to have to get half dozen pages of reference that I'm going to have to follow. That's part of Kurt's appeal: to put a new spin to the old. The fact that ***Avengers*** has done as well as it has

Avengers* © Marvel Comics • *JLA* © DC Comics • *Appeared in* Wizard Magazine #*105

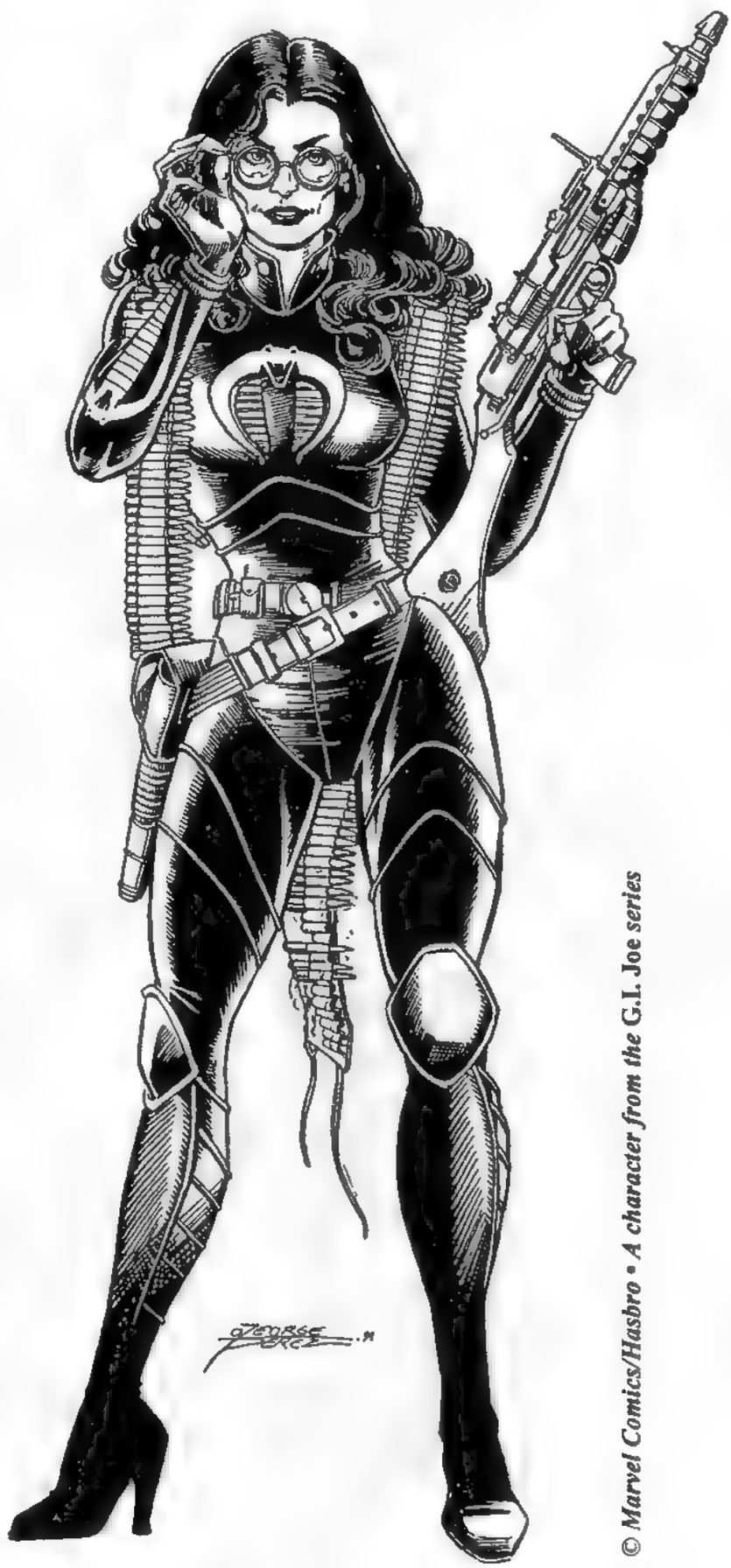
done — remaining a top seller — being in addition Kurt appealing to those who have a great fondness for the older characters, also grabbing the new readers that want those little twists and surprises. Kurt manages to do both which is an incredible feat.

Tony: Yes most definitely. Talking to Sam and Andy, what is this ***Obscura***?

George: ***Obscura*** was actually a way to try and raise some money. What it was a collection. I used a desktop publishing program and a laser color printer to produce a bunch of hand-bound and stapled books called ***Pérez Obscura*** in which showcased never- and little-seen artwork of mine from over the years: The only rejected page from my *Gulliver from Mars* story, my first full length story, stuff I did for presents, program covers I did for community theater production... things like that. I brought a bunch of copies to the Chicago convention hoping to sell a few the first day and sell a few more the next day. Well with in a half hour I sold out the entire run. I was really happy that it sold but I really don't have the time to do this again and put it all together again. So that ended that. So whatever I sold was it. The time factor and the expense was too much even at $15.00 a book I was losing money. I underestimated the cost of paper and the time factor. ***Pérez Obscura*** is an incredibly rare book to find. There's probably less than 100 copies in existence.

Tony: I'm actively looking for one.

George: Andy (Mangels) tried to borrow Tom Smith's copy, but he wouldn't part with his copy. I think I have it in software all the files on the book, but I just don't have the time or inclination to print it all up. And now with all the copyrighted characters I couldn't make it a legitimate book. The book has a lot of my early work including artwork I did for a series of trading cards for Fleer. They did it in a chromium enhanced color, which ruined my artwork. I have the original



© Marvel Comics/Hasbro • A character from the G.I. Joe series

files. As an example, Spider Man with multiple arms. What you can't tell is that they got rid of them and all the building in the background, putting him on foil background. They got rid of all the background. On the X-Men one they obliterated Psylocke and got rid of a couple of X-Men in the background. It's one of the rare times that I've sent a letter saying don't ever, ever ask me to work for you again. Ironically, the same day I sent out the letter I get a phone call asking me if I wanted to do more work for them, and I said to them, "You haven't read your faxes. Go to your fax machine and read them. I'm sure once you read them you won't be calling me again." I absolutely hated them. At least with ***Pérez Obscura***, I was able to print the original pencils. There was some other weird items that never saw the light of day beyond in ***Pérez Obscura***.

Tony: I hope to get it someday. I've got a couple more questions... actually one more question. What do you see yourself doing in the next ten years?

George: I hope to do more creator-owned work, but I still have a taste for the mainstream. I like work with Kurt Busiek and hope to work with him in the future. One thing I've learned from making too many plans is those plans seldom stay the same. If they were all my decisions to make, yeah I'll do this and that, but there is always somebody out there comes to me with an idea and asks if I'm interested and sometimes — damn it — it's too good to pass up and then my entire direction gets changed. I never imagined that I would be doing ***The Avengers*** again. I never imagined that I would volunteer to do ***Wonder Woman*** and Lord knows when I went I went to DC Comics I never had any intention of doing the ***Teen Titans***. You just never know.

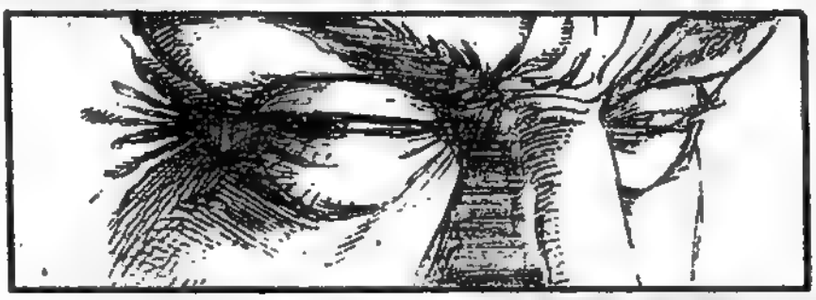
George was paid $5.00 a page as Rich Buckler's assistant before he went on his own!

Tony: Well, George I really appreciate you taking time out of your busy schedule to answer a few questions that I had for you. I had a blast. I hope you enjoy my magazine that I dedicate to as much as I enjoy producing it, and I would love to do follow up interviews for future issues. Keep up the great work.

THE END... FOR NOW!

Editor's note:

George recently signed with the Florida-based company CROSSGEN. George is the regular artist on ***CROSSGEN Chronicles*** starting with issue two (shipped February 21, 2001).



CROSSGEN Chronicles, p. 31 © CROSSGEN Comics

The George Pérez Checklist

An ongoing project undertaken by The George Pérez Newsletter.
All corrections, suggestions, and additions welcome!

Legend: (A) = Pencils and Inks, (P) = Pencils, (I) = Inks, (W) = Writer, (PL) = Co-Plotter, (CP) = Cover Pencils, (CI) = Cover Inks, (CA) = Cover Pencils and Inks, (LO) = Layouts

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Action Comics
529 (CP)
544 (Pin-Up)
563 (Single Panel)
600 (I)
602 (CA)
643 (W)(P)(CA)
644 (W)(P)(CA)
645 (W)(P)(CA)
646 (CA)
647 (P)(CA)
648 (P)(CA)
649 (P)(CA)
650 (A)(CA)
651 (P)(CA)
652 (P)(CA)
657 (P)(CA)

Annual
2 (W)(I)(CP)

Adventure Comics
484 (CA)
485 (CA)
486 (CA)
490 (CP)

Adventures of Superman
457 (Plot)
458 (Plot)
459 (P)(Plot)
461 (P)

All Star Comics

Annual
3 (P)

Amethyst (1st)
4 (CP)
5 (CP)
6 (CP)
7 (CP)
8 (CP)
9 (CP)
10 (CP)
11 (CP)

Batman
400 (A)
436 (CA)
437 (CA)
438 (CA)
439 (CA)
440 (Co-Plotter)(CA)
441 (CA)
442 (Co-Plotter)(CA)

Batman and Other DC Classics
1 (Reprint) Giveaway

Batman (TPB)
A Lonely Place of Dying (CA)

Batman GN 3-D
(Pin-Up)

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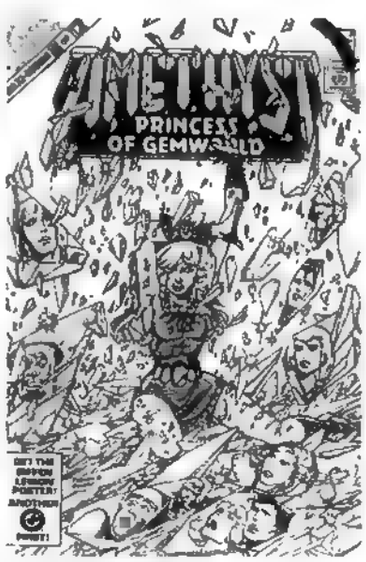

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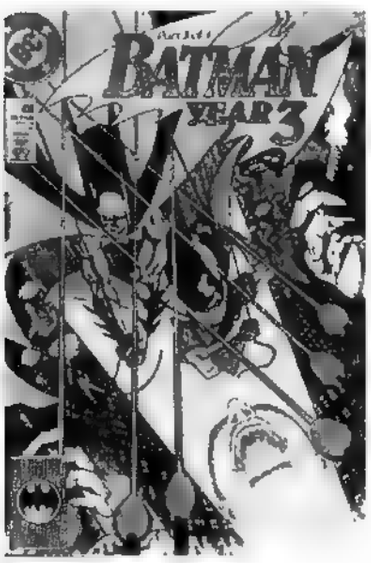

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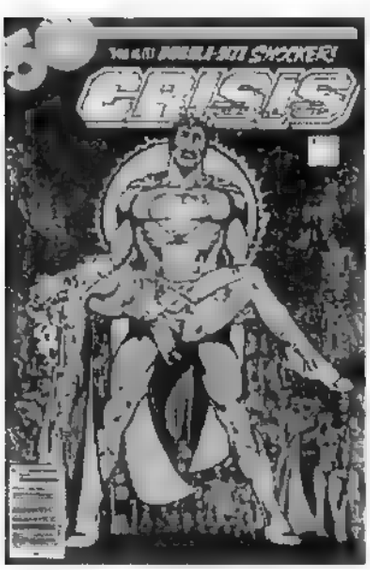

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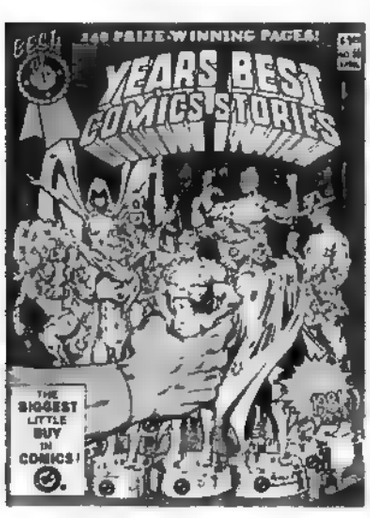

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Batman vs Hulk
Treasury Edition
1 (Pin-Up Inks)

Batman Knight Gallery
1 (Pin-Up)

Batman and the Outsiders
5 (CP)

Best of DC Digest
17 (CA)
18 (CA)
21 (CA)
22 (Back CA)
23 (CA)
24 (A)
35 (Reprint)
50 (Reprint)
61 (Reprint)
69 (Reprint)

Crisis on Infinite Earths
1 (P)(CA)
2 (P)(CA)
3 (P)(CA)
4 (P)(CA)
5 (P)(CA)(Co-Plotter)
6 (P)(CA)(Co-Plotter)
7 (P)(CA)(Co-Plotter)
8 (P)(CA)(Co-Plotter)
9 (P)(CA)(Co-Plotter)
10 (P)(CA)(Co-Plotter)
11 (P)(CA)(Co-Plotter)
12 (P)(CA)(Co-Plotter)

DC Gallery
Batman (Pin-Up)
Green Lantern (Pin-Up)
Superman (Pin-Up)
Wonder Woman (Pin Up)

DC Comics Presents
26 (P) Insert of NTT
38 (CA) (Pin-Up)
61 (P)(CA)
94 (CA)

DC Focus
1 (Pin-Up)
w/ Bio & Self-Portrait

DC Sampler
1 (Pin-Up)
2 (Pin-Up)

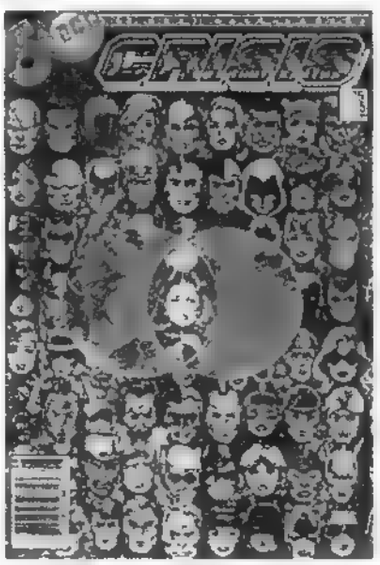
DC Special Digest
11 (I)
19 (CP)

Deathstroke the Terminator
10 (I)
11 (I)

Doctor Fate
33 (CI)

Elson's Presents DC Super Heroes
2 (Reprint JLA 186)
3 (Reprint NTT 3)

Fifty Who Made DC Great
1 (Pin-Up and Bio)



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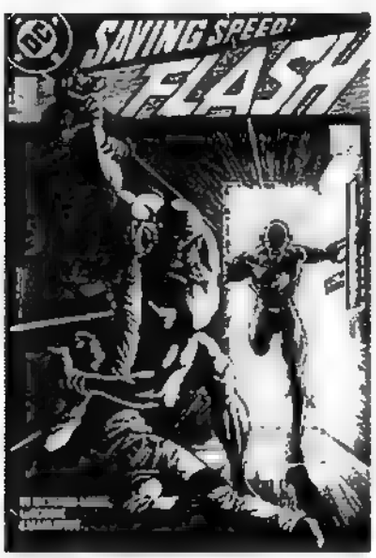

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Flash (1st series)
289 (P)
290 (P)
291 (P)(CA)
292 (P)
293 (P)(CA)

Flash (2nd series)
15 (CA)
16 (CA)
17 (CA)
Annual
2 (CI)

Green Lantern
132 (CP)
141 (CA)
142 (CA)
143 (CA)
144 (CA)
145 (Pin-Up)

Green Lantern Plus
1 (CI)

Heroes Against Hunger
1 (P) - segment

History of the DC Universe
1 (A)(CA)
2 (A)(CA)
Hardcover
New Pin-Up

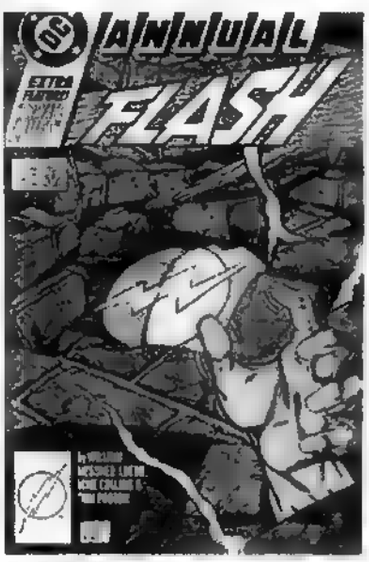
Justice League of America
184 (P)
185 (P)
186 (P)(CA)
192 (P)(CA)

Justice League of America (cont'd)
193 (P)(CA)
194 (P)(CA)
195 (P)(CA)
196 (P)(CA)
197 (P)(CA)
199 (CA)
200 (P)(CA)
201 (CP)
202 (CA)
203 (CP)
204 (CP)
205 (CP)
207 (CA)
208 (CA)
209 (CA)
212 (CA)
213 (CA)
214 (CA)
215 (CA)
217 (CA)
218 (CA)
219 (CA)
220 (CA)

Justice League of America Classics
Reprint 217

Justice Leagues
1 (CA)
2 (CA)
-Aliens (CA)
-Amazons (CA)
-Arkham (CA)
-Atlantis (CA)

Legends of the DC Universe 80 pg Giant
1 (Plot)



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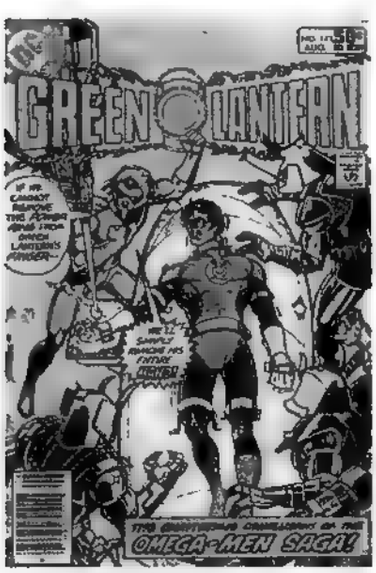

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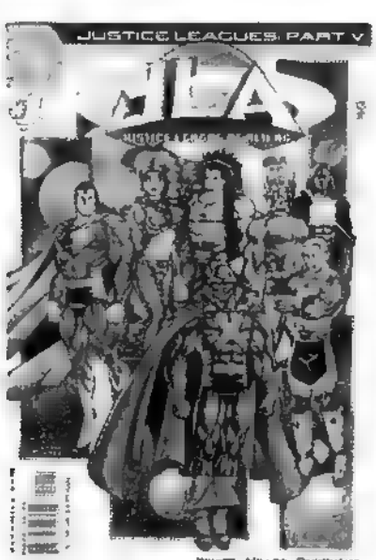

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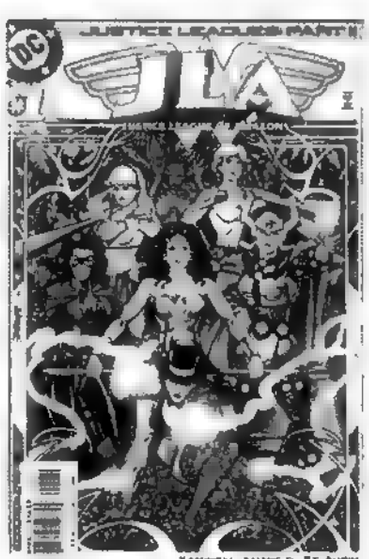

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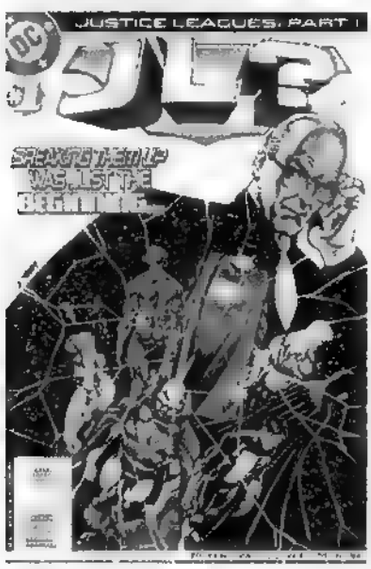

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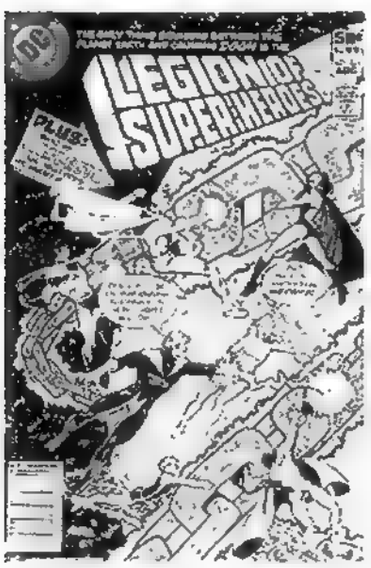

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Legion of Super Heroes
268 (CP)
277 (CP)
278 (CA)
279 (CA)
280 (CA)
281 (CP)
300 (CA, Colossal Boy figure only)

Man of Steel
3 (Pin-Up)

Millennium Editions
Crisis on Infinite Earths #1
Wonder Woman #1
New Teen Titans #1

New Teen Titans (1st)
1 (P)(CP)
2 (P)(CA)
3 (P)(CA)
4 (P)(CA)
5 (CA)
6 (P)(CA)
7 (P)(CA)
8 (P)(CA)
9 (P)(CA)
10 (P)(CA)
11 (P)(CA)
12 (P)(CA)
13 (P)(CP)
14 (P)(CP)
15 (P)(CP)
16 (P)(CP)
17 (P)(CP)
18 (P)(CA)
19 (P)(CA)
20 (P)(CA)
21 (P)(CA)
22 (P)(CA)

New Teen Titans (1st) (cont'd)
23 (P)(CA)
24 (P)(CA)
25 (P)(CA)
26 (P)(CA)
27 (P)(CA)
28 (P)(C)
29 (P)(CA)
30 (P)(CA)
31 (P)(CA)
32 (P)(CA)
33 (P)(CA)
34 (P)(CA)
35 (CA)
36 (CA)
37 (P)(CA)
38 (P)(CA)
39 (A)(CA)
40 (A)(CA)

Annual
1 (P)(CA)
2 (P)(CA)

New Teen Titans (2nd)
1 (A)(CA)
2 (A)(CA)
3 (P)(CA)
4 (P)(CA)
5 (P)(CA)
6 (CA)
7 (CA)
17 (Layout)
19 (CA)
20 (CA)
21 (CA)
22 (CA)
23 (CA)
43 (CA)
47 (Pin-Up)

Annual
4 (CA)

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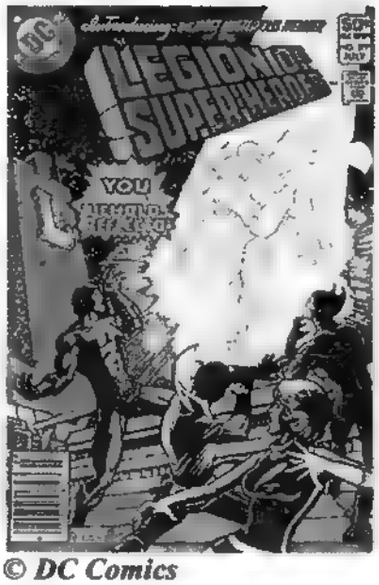

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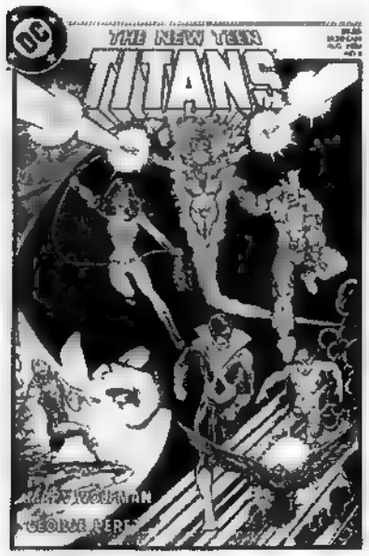

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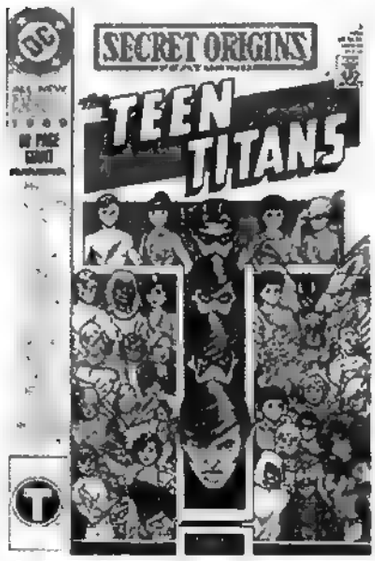

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New Teen Titans Drug Abuse Specials
1 (P)(CP)
2 (CP)
3 (CP)

New Teen Titans Drug Abuse Benefit Issues
1 (Reprint)
2 (Reprint)

New Titans
50 (P)(CA)(Co-P)
51 (P)(CA)(Co-P)
52 (P)(CA)(Co-P)
53 (P)(CA)(Co-P)
54 (P)(CA)(Co-P)
55 (P)(CA)(Co-P)
56 (Plot)(CA)
57 (P)(CA)(Co-P)
58 (LO)(CI)(Co-P)
59 (LO)(CI)(Co-P)
60 (P)(CA)(Co-P)
61 (LO)(CA)(Co-P)
62 (CI)
63 (CI)
64 (CI)
65 (CI)
66 (Co-P)(CI)
67 (Co-P)(CI)
130 (CA)
Annual
5 (CI)

Secret Origins (3rd Series)
50 (A)(I)
Annual
3 (W) (I) (Pin-Ups) (CA)

Showcase '93
11 (CA)

Star Trek (3rd Series)
1 (CA)
2 (CA)
3 (CA)

Supergirl (3rd Series) Annual
3 (I)

Superman (1st Series)
364 (CP)
423 (I)

Superman (2nd Series)
116 (Partial cover, preview of Teen Titans 2nd series)

Superman: The Wedding Album
1 (I)

Sword Quest
(DC & Atari)
1 (P)(CA)
2 (P)(CA)

Tales of the Teen Titans
41 (P)(CA)
42 (P)(CA)
43 (P)(CA)
44 (P)(CA)
45 (P)(CA)
46 (P)(CA)

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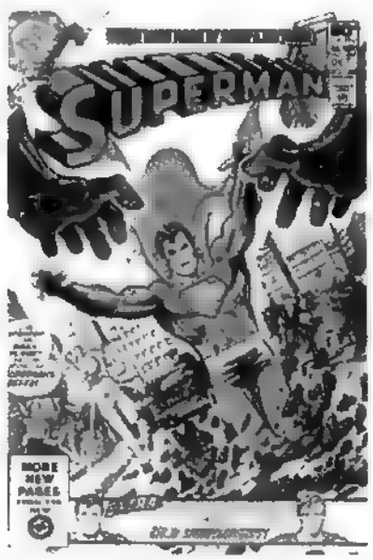

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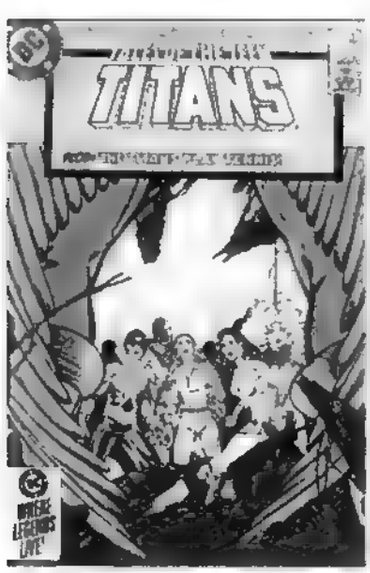

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Tales of the Teen Titans (cont'd)
47 (P)(CA)
48 (P)(CA)
49 (P)(CA)
50 (P)(CA)
51 (CA)
52 (CA)
53 (CA)
59 (CI) Reprint
60 Reprint
61 Reprint
62 Reprint
63 Reprint
64 Reprint
67 (CA)
89 (CI)

Annual
3 (P)(CA)

Tales of the New Teen Titans
Mini Series
1 (P)(CA)(Pin-Up)
2 (P)(CA)(Pin-Up)
3 (P)(CA)(Pin-Up)
4 (P)(CA)(Pin-Up)

Team Titans
1 (I) Nightrider
1 (I) Terra
7 (Pin-Up)

Teen Titans (2nd Series)
1 (I)(CI)(Pin-Up I)
2 (I)(CI)(Pin-Up I)
3 (I)(CI)(Pin-Up I)
4 (I)(CI)(Pin-Up I)
5 (I)(CI)(Pin-Up I)
6 (I)(CI)
7 (I)(CI)

Teen Titans (2nd Series - cont'd)
8 (I)(CI)
9 (I)(CI)
10 (I)(CI)
11 (I)(CI)
12 (I)(CI)
13 (I)(CI)
14 (I)(CI)
15 (I)(CI)

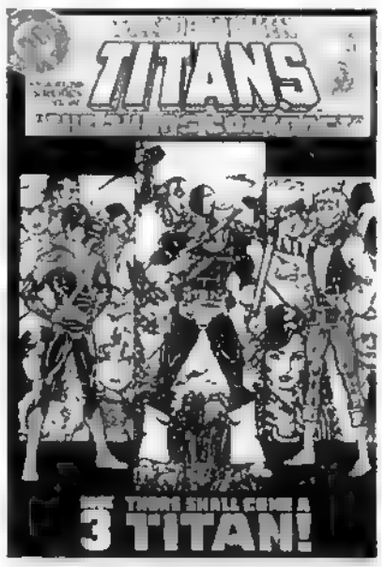
Teen Titans Spotlight
1 (CA)
17 (CI)
19 (CA)

Titans
25 (A) - Segment

Titans Beat
1 (Pin-Ups)

War of the Gods
1 (W)(LO)(CA)(Pin-Ups)
2 (W)(LO)(CA)(Pin-Ups)
3 (W)(LO)(CA)(Pin-Ups)
4 (W)(LO)(CA)(Pin-Ups)

Who's Who in the DC Universe (1st)
1 (CA)(Pin-Ups)
2 (CA)(Pin-Ups)
3 (CA)(Pin-Ups)
4 (CA)(Pin-Ups)
5 (CA)(Pin-Ups)
8 (Pin-Ups)
9 (Pin-Ups)
11 (Pin-Ups)
12 (Pin-Ups)
13 (CA)(Pin-Ups)
14 (CP)(Pin-Ups)
15 (CP)(Pin-Ups)
16 (CP)
17 (CP)(Pin-Ups)
18 (CP)(Pin-Ups)



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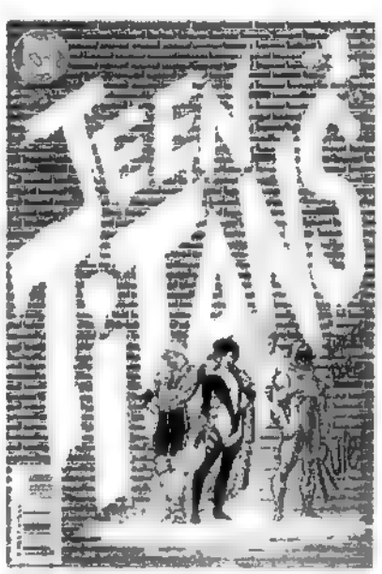

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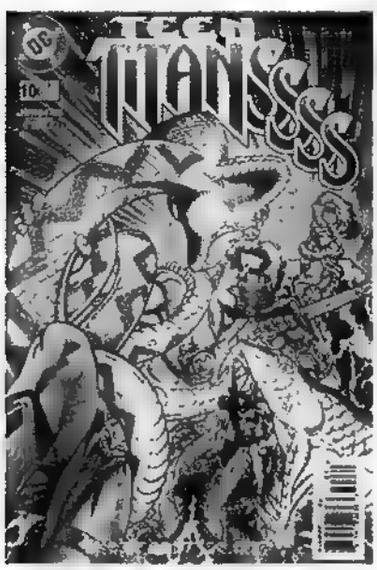

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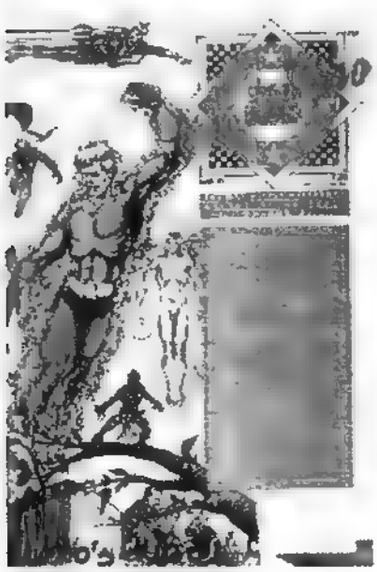

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Who's Who in the DC Universe (1st - cont'd)
19 (Pin-Ups)
22 (Pin-Ups)
23 (Pin-Ups)
24 (Pin-Ups)
25 (Pin-Ups)
26 (Pin-Ups)

Who's Who in Star Trek
1 (Pin-Ups)
2 (Pin-Ups)

Who's Who in the Legion of Super Heroes
1 (Pin-Ups)
2 (Pin-Ups)
3 (Pin-Ups)
6 (Pin-Ups)

Who's Who Update '87
1 (Pin-Ups)
2 (Pin-Ups)
3 (Pin-Ups)
4 (Pin-Ups)

Who's Who Update '88
2 (Pin-Ups)
3 (Pin-Ups)
4 (Pin-Ups)

Who's Who in the DC Universe (2nd)
2 (Pin-Ups)
3 (Pin-Ups)
4 (CA)(Pin-Ups)
5 (Pin-Ups)

Who's Who in the DC Universe (2nd)
Loose-Leaf
Binder Cover (CA)

Wonder Woman (1st Series)
283 (CP)
284 (CP)
300 (Pin-Up)

Wonder Woman (2nd Series)
1 (Plot)(P)(CA)
2 (Plot)(P)(CA)
3 (Plot)(P)(CA)
4 (Plot)(P)(CA)
5 (Plot)(P)(CA)
6 (Plot)(P)(CA)
7 (Plot)(P)(CA)
8 (Plot)(P)(CA)
9 (Plot)(P)(CA)
10 (Plot)(P)(CA)
11 (Plot)(P)(CA)
12 (Plot)(P)(CA)
13 (Plot)(P)(CA)
14 (Plot)(P)(CA)
15 (Plot)(P)(CA)
16 (Plot)(P)(CA)
17 (W)(P)(CA)
18 (W)(P)(CA)
19 (W)(P)(CA)
20 (W)(P)(CA)
21 (W)(P)(CA)
22 (W)(P)(CA)
23 (W)(P)(CA)
24 (W)(P)(CA)
25 (W)(CA)
26 (W)(CA)
27 (W)(CA)
28 (W)(CA)
30 (W)(CA)

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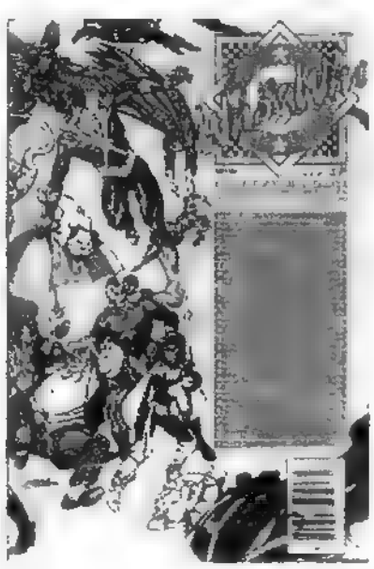

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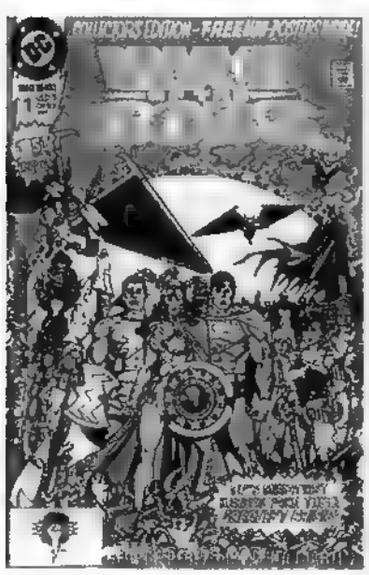

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Wonder Woman
(2nd Series - cont'd)
30 (W)(CA)
31 (W)(CA)
32 (W)(CA)
33 (W)(CA)
34 (W)(CA)
35 (W)(CA)
36 (Plotter)(CI)
37 (Plotter)(CI)
38 (Plotter)(CI)
39 (Plotter)(CI)
40 (Plotter)(CI)
41 (Plotter)(CI)
42 (Plotter)(CI)
43 (Plotter)(CI)
44 (Plotter)(CI)
45 (Plotter)(CA)
46 (Plotter)(CA)
47 (W)(CA)
48 (W)(CA)
49 (W)(CA)
50 (W)(CA)
51 (W)(CA)
52 (W)(CA)
53 (W)(CA)
54 (W)(CA)
55 (W)(CA)
56 (W)(CA)
57 (W)(CA)
58 (W)(CA)
59 (W)(CA)
60 (W)(CA)
61 (W)(CA)
62 (W)
120 (CA)

Annual
1 (W)(I)(CA)
2 (W)(CA)

World's Finest
271 (CA)
276 (CA)
277 (CP)
278 (CP)
300 (A)

COLLECTIONS

Crisis on Infinite Earths
Hardcover Reprint (CP)

The New Teen Titans Archives
Hardcover Reprint (CA)

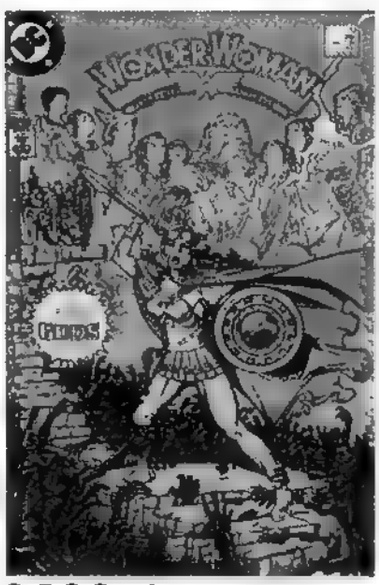
The New Teen Titans: The Judas Contract
Paperback Reprint (CA)

Superman: Eradication!
Reprint

Superman: Exile
Reprint

Superman: Whatever happened to the Man of Tomorrow?
Reprint

Wow! There you have it! The massive DC Comics Pérez Checklist. Now go out and get all these books! Anything I may have missed, please let me know. Thanks!



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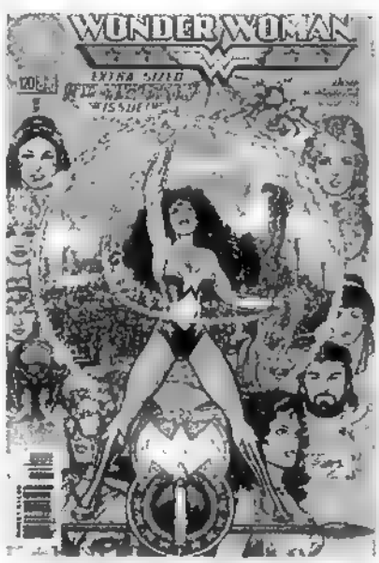

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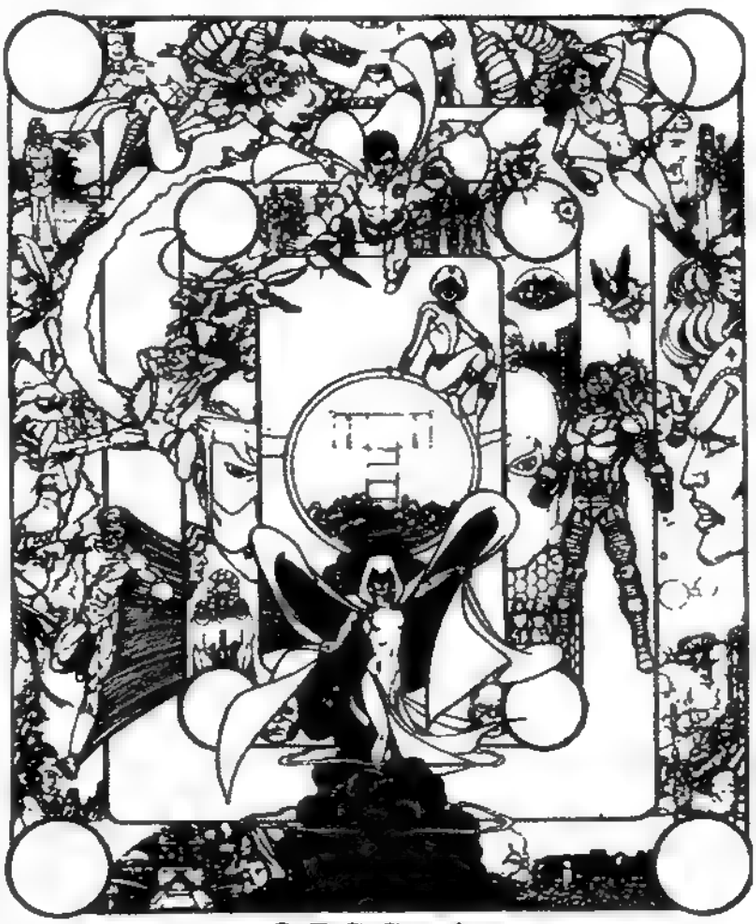
A TITAN AMONGST TITANS

I remember the day ***The New Teen Titans*** volume 1, number 1 arrived at my local comic shop so vividly, it could have been yesterday. Although it was over twenty years ago, it was at a time when, through the concerted efforts of a man named Phil Seuling, the direct market first began to flourish. It was a time when shop owners not only knew each and every customer by name but became as much a part of your life as your friends and in some cases, your family. I was young, barely ten, and at that age not yet a collector, more a casual reader, but already had a reputation with Jerry (the owner of my local comic shop in Canarsie, Brooklyn) as a kid who knew exactly what he wanted and was not the type to take 'no' for an answer.

After reading the preview in ***DC Comics Presents*** and seeing the cover to the number one on the last page of the preview, something inside of me clicked and I knew it was a comic I not only wanted, but *had* to have. I never really paid attention to when new comics went on sale but at the end of that issue, I looked at the date and made it my business to be at the shop the day that book was set to hit the rack. That day, I went there right after school, exchanged my usual pleasantries with Jerry and his wife and began scouring the stand for the comic which had the greatest cover I had ever seen in my entire life only to find… it wasn't there. I knew it didn't sell out because he usually put the new comics out merely an hour before school let out and thus, I proceeded to ask Jerry where it was.



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"***The New Teen Titans***?" He belly-laughed. "What do you want that garbage for?"

"Because I do." I answered insistently. "Did it come out today? Where is it?"

"In the crapper, where it belongs."

Jerry used the store bathroom as a storage bin for two types of comics: the ones he didn't have room for and the ones that he was saving because he didn't order enough to put out on the stand. Apparently, he ordered only three copies… one of which I was determined to make mine.

"You're wasting your money…" he said as he took my fifty cents after a verbal wrestling match which he was destined to lose before it ever began. Then he continued, murmuring under his breath, "Stupid kid… you'll never learn. It's going to be canceled in six months, you'll see."

He was convinced all right…

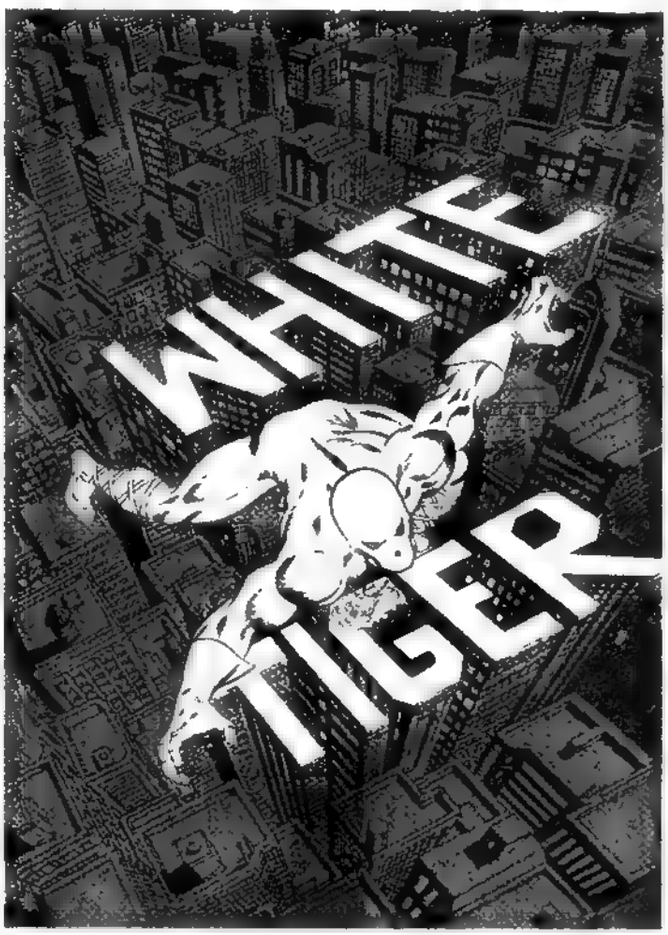
And he wasn't the only one

• • • •

Born in the South Bronx on June 9, 1954, George Pérez had no formal art training. He was entirely self-taught, his first medium being pencil on a bathroom hamper at the ripe old age of five before he graduated to more concerted effort of doodling on old paper bags. One can only imagine the blessed sighs of relief of a wonderfully supportive mother. Though as encouraging as she must have been, when George was accepted to the School of Art & Design, he declined the invitation and attended Cardinal Hayes Memorial instead because his mother was a devout Catholic who preferred him to have a formal Catholic education. Still, he continued to draw and received rave reviews from both friends and family alike.

In his freshman year of high school however, George and a friend named Tom Sciacca attended a

comics convention where he received his first critical appraisal by a seasoned professional which was less than flattering. In fact, it was like Hiroshima in George's young world. Shell shocked, hurt and disappointed, George knew then that he couldn't get by on acclaim from people who really didn't know about the dynamics of art. Using that as a springboard and incentive to improve, soon after he began working as an assistant to Rich Buckler who was the first to help and give him his first professional training. Even still, when George first began, he had a reputation of being one of the worst in the business. Editors had no problems with his dynamics or his storytelling ability, but constantly criticized him for his lack of knowledge of perspective, anatomy and backgrounds. And ironically, in the beginning, one of his harshest critics was an editor named Marv Wolfman. Marv, a former art teacher, was editing *Sons of the Tiger* and was constantly badgering George about the weaknesses in his work. Filled with pride and anger, George became determined to show off to Marv. He was quick to improve and finally demonstrated so to Marv on the now classic *White Tiger* page which depicted a perspective shot whereby the White Tiger was jumping from the rooftops of buildings in which letters were formed out of the very buildings themselves.



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As George was improving by leaps and bounds, he noticed that many artists tended to shy away from 'team' books and saw that as a window of opportunity with his name etched in the pane. Ironically, whereas most were uncomfortable by the sheer number of characters in a group book, George knew that juggling around a mass of characters was one of his stronger suits since he became bored quickly when penciling books which headlined only an individual character.

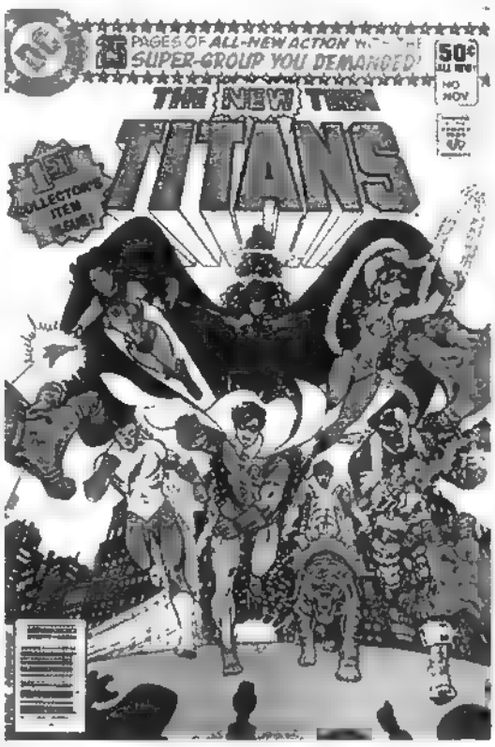
Illustrating both ***Fantastic Four*** and ***The Avengers***, George quickly began developing a reputation of not only being able to produce more pages than anyone else but on a timely basis as well. And everyone knows that dependability is an editor's best friend.

He hit a brick wall however when he went through a divorce from his first wife. Determined to reignite his career after a brief slow down, he penciled ***Marvel-Two-In One***, an ***F.F.*** Annual, an ***X-Men*** Annual and returned to ***The Avengers*** when his former colleague Marv Wolfman had dropped by the Marvel offices and asked if he was interested in doing some work for DC. Marv told him about a proposal both he and Len Wein were working on regarding a revival of ***The Teen Titans***. George, of course, thought the idea was ludicrous but agreed only if Marv was able to guarantee him at least one issue of the ***Justice League***. George figured, why not? The book will be canceled after six issues anyway.

Both Marv and Len went over the revival's premise, heavily accenting the fact that this latest endeavor was going to be as far removed as possible from anything done before. All parties agreed that the original Teen Titans had failed so many times before because, simply put, the book was silly.

In all of its incarnations. Gone were the ridiculous pet names the 'fab five' had for each other such as 'Wonder Chick, Gillhead, Batboy,' etc. If the characters couldn't take themselves seriously, how could anyone expect readers to? Also quickly removed were phrases such as 'groovy' and 'far out', idiotic and outdated even at the time they were written. The creators of the new team didn't know any teenagers who spoke like that even when they were teens themselves and felt that had they dialogued them in that manner, even for nostalgic purposes (though why be nostalgic about something which failed, one can only wonder), they would have insulted the intelligence of their readership by talking down to them.

Thus, it was unanimously decided that in order for the book to at least sound authentic, the new team would dialogue and develop just as any other ordinary person would in the real world. They decided to bring back Robin, Kid Flash and Wonder Girl from the original team, Beast Boy (who changed his name to the better sounding 'Changeling') from the later tier and introduce three completely new characters.



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Marv and Len were so impressed with George's initial designs for Cyborg, Raven and Starfire that no changes were made except that it was decided to make Starfire's hair a bit longer, which came through a suggestion from Joe Orlando. Conceptually, the new characters had the power, the originality and backstory to be individually successful on their own yet woven together, would be unstoppable. The trio then took their concepts and designs to publisher Jeanette Kahn, completely expecting to be rejected for they knew that she was never fond of the Teen Titans in the first place. One can only surmise that Jeanette, like myself, was so moved that she not only gave the proposal a green light but completely supported the revival by absorbing the production costs of inserting a sixteen page preview free in ***DC Comics Presents*** #26.

This was an amazing step forward for DC to initiate. For one thing, comparatively speaking, Marvel Comics was riding on somewhat of a stable wave of success while few if any consumers took DC seriously as a publisher. At the time, DC had suffered with the entire 'Explosion'/'Implosion' fiasco and thus, some might have said that being so experimental with a concept which had such a successful track record for failure was suicide. Yet, like pioneers, they moved forward nonetheless.

And with good reason.

These ***New Teen Titans*** were unlike anything which had ever come before.

• • • •

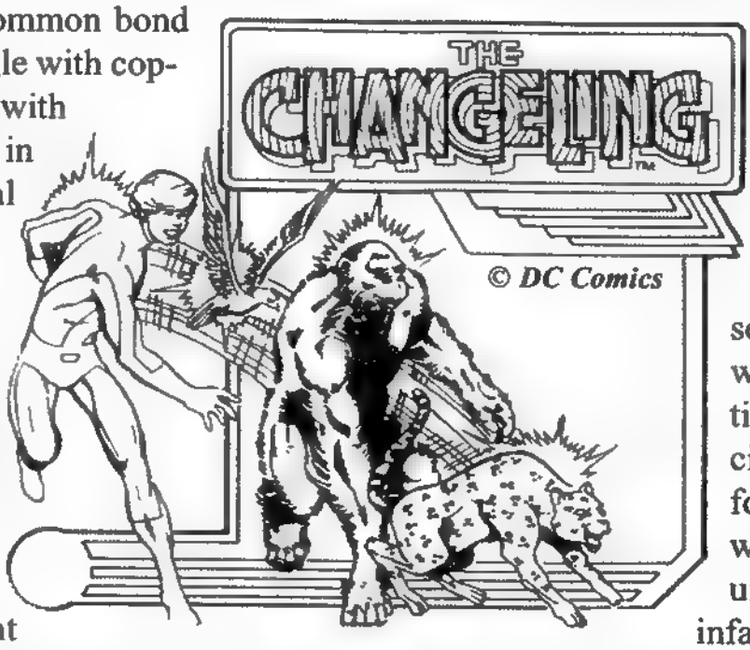
From the moment you set eyes on the explosive design for the cover to the number one, you knew that those characters were something special. Visually, they were linked, like the myriad pieces of an intricately crafted puzzle with a chemistry so formidable that even the villains seemed to shudder and shriek in fear. The 'straight-out-of-the-city-into-your-face' cover conceptually lured you as a reader or casual browser in like a hypnotically perfumed scent of energy so powerful that it boiled with an explosive vigor that even paled Mount Vesuvius in comparison. With the mysteriously dark and mystical Raven (designed by George with elegance and grace) and her dynamically crafted enveloping hood and cape poised in the center, the exotically naive warrior princess Starfire to the left and the cerebral, beautiful, physical powerhouse named Wonder Girl all positioned in mid flight to ensnare you from any place or angle to the ground brigade of men with the 'everyman' speedster Kid Flash at the left; the brooding, introspective detective Robin in the center, the clown prince of the animal kingdom next to him and the tough-as nails-with-a-soft-heart-of-gold physically mutilated half man/half machine called Cyborg, you knew, that with that visual coupled by a logo that closely resembled the up-from-the-depths-in-your-face logo designed by Todd Klein, this book was definitely a force to be reckoned with.

IF ONLY SHE COULD SPEAK OUR LANGUAGE IF ONLY WE COULD TALK TO HER
QUIZZICALLY, THE YOUNG ALIEN STARES AT ROBIN, SENSING THE TONE IF NOT THE EXACT MEANING OF THE TEEN WONDER'S WORDS.
THEN
HEY THEY DID CUT IT OU MMMMMMMMM!!!
THE TEEN WONDER'S PROTEST ENDS QUICKLY...
***NTT** (volume one) #2, p. 8* © DC Comics

Each of the seven characters were both conceptually and visually conceived like vibrantly colored threads when gazed upon individually yet when viewed as a whole for the intricately woven tapestry they became, formed an even greater image, a bigger picture. Additionally, each character's origin as stand alone stories... all had the strengths and scents of a

well crafted fairy tale gone bad. Issue number one was a satisfying self-contained stand alone story yet prepared with enough ingredients as an appetizer to entice you as the diner to stick around for the main course of a finely prepared gourmet dinner. It was a gathering of threads; bricks, which served to lay the foundation for building one of the 'many mansions in my father's artistic and literary kingdom.'

At the onset of the gathering, all of the meticulously woven threads each had a unifying theme, a needle which knitted and cemented the bricks into one cohesive, structural whole. The entire subtext of their common bond was their unifying struggle with coping and coming to terms with the difficulties embedded in each character's parental lineage (or lack thereof). On a greater scale, it provided a theme that every single person at any age, from all walks of life, has encountered at one point in their life or another and that was the eternal struggle between the generation gaps: the parent and the child; the young and the old. This theme was a knot which bound each link of an issue in the series together. Nearly each character introduced in the series were all motivated by their perception to the struggle and crafted so meticulously subtle that it didn't sound as though they were preaching each month but rather, entertaining.



Issues one through six were utilized as a forum to introduce readers to the reason for the cast of characters to come together. Against the backdrop of a richly developed back-story centering around a tale eerily reminiscent of Rosemary's Baby yields *The Omen*, Marv and George created one of the single most powerful villains in the DC Universe next to Darkseid (and come to think of it, had the two most ruthlessly evil villains in existence met and clashed, it could have been a story that was so powerful that it would have made even the multiple teams of Titans / mythological gods/New Gods tremble in fear as all of creation hung in the balance – now *that* would have been a story worthy of graphic novel proportions). His name was Trigon and he was literally evil incarnate. He was a character George designed to be so visually terrifying that he could have been the devil, Satan himself. And ironically, in keeping with the theme, as the daughter of that wickedness gathered her knights to combat the deadly force of malevolence, just as in real life when any child must walk the rites of passage to come into their own, inevitably, this team consisting of heroes compiling the next generation, first had to meet and clash against the opinions, ideals and values of their older and in some cases, almost parental generation of heroes, the Justice League.

Even in those early issues, George crafted some layouts and panels that were destined to set the industry on fire as he began developing a mastery at conveying and evoking human sentiment through his unique sense of layout and design with a penchant for emotion through the use of facial expressions. Who can forget, even when George was at his most raw and underdeveloped state of infancy with series, the classic initial, establishing connection between Robin and Starfire. It was of a meeting of the mind, body and soul from ***New Teen Titans*** #2, page 8 panels 2-5 and page 9, panel 1. What was probably outlined as a mere exchange of language through body contact (with a hint of eroticism towards the books two more sexually charged and appealing characters) ended up being so much more after a George Pérez rendition whereby his art gave the readers not only a clear and concise portrait of what was going on in the scene but also provided a pane of feeling and emotion as we peered through the window of both character's souls. It was a leap in George's development as an artist which not only seeded for a romance which was so fiery and passionate that it made every single other couple in comics at the time pale by comparison. Additionally, it was one of the key components which provided the fuel which changed the character of Dick Grayson forever.

His early renditions of the other characters were no less prevalent. In two single panels, he forever defined the character of Victor Stone a.k.a. Cyborg: ***NTT*** #2 page 15, panel 4 and ***NTT***

#3 page 14 panel 2. Though the panels were in two completely separate issues, there George nailed down a definitive body cast for the character individual solely to Cyborg and Cyborg alone. In no other character would the reader see a body positioned in that manner. Of course, instances such as that provided the reader with a front row seat to George's development as a master of body language.

Additionally, the designs for Azarath, the hidden city of peace and serenity first seen in a splash on ***NTT*** #4, page 5 and for Titans Tower, also one of the single most creatively unique and original designs for a headquarters I have ever seen, also defined George as a pioneer in the annals of architect and design. And classic examples from ***NTT*** #2 page 5 & 6 and ***NTT*** # 3 page 17 proved that George was always experimenting with new and original ways to design a panel with a frame around feeling and emotion, the seat of the human soul. Though as stated before, it was George's developing mastery with facial expressions which put him at the head of his class. A classic example was his early depiction of the mysterious enigma known as Raven, easily one of the most intriguing characters in the cast. When first introduced, her face was soft, though seemingly tortured. One of the most stunning pages in the early run of the series was on ***NTT*** #4, page 7. It was a scene metaphorically reminiscent of the biblical fall from grace whereby George literally throws Raven down a dimensional, spiritual and emotional staircase all through the use of downward spiraling facial expressions. Issue #6, page 2 panels 6 & 8 depict a meeting with the living personification of evil which, again, through the use of facial expressions (the position of Trigon's head and shading in both panels) and the camera angle of the shot (page 2, panel 8), show the reader what cool, calm and calculated ruthlessness actually looks like as a visual.

YOU ALREADY GAVE ME EVERYTHING, DAD
YOU GAVE ME LIFE. YOU GAVE ME REASON. YOU GAVE ME LOVE
AND I GAVE YOU NOTHING BUT DISAPPOINTMENT
OH, VICTOR, NEVER THAT, NEVER DISAPPOINTMENT. YOUR MOTHER AND I WERE ALWAYS SO PROUD OF YOU.
EVERYTHING YOU EVER DID FROM THAT BASEBALL TROPHY I STILL CRY WHEN I SEE IT
WE ALWAYS LOVED YOU. CARED FOR YOU. WANTED SO MUCH FOR YOU.
BUT, IN THE END, VICTOR, HAPPINESS IS ALL THAT REALLY MATTERS. PLEASE, BE HAPPY. BE HAPPY ALWAYS
VICTOR TROUBLES AS THE AGED HAND GROWS COLD. HE TROUBLES AS THE MAN HE DID NOT UNDERSTAND FOR ALL TOO LONG IS FINALLY REUNITED WITH THE WOMAN HE LOVES.
AND THIS MAN THAT VICTOR CAME TO LOVE SO LATE, THIS MAN WHO GAVE ALL OF HIMSELF, IN PASSING IS AS ONE TWHS MORE THAT WILL BE CHERISHED ABOVE ALL ELSE.
IN PASSING, THIS MAN GIVES VICTOR MEMORIES WHICH SHALL GUIDE HIM FOR AS LONG AS HE LIVES

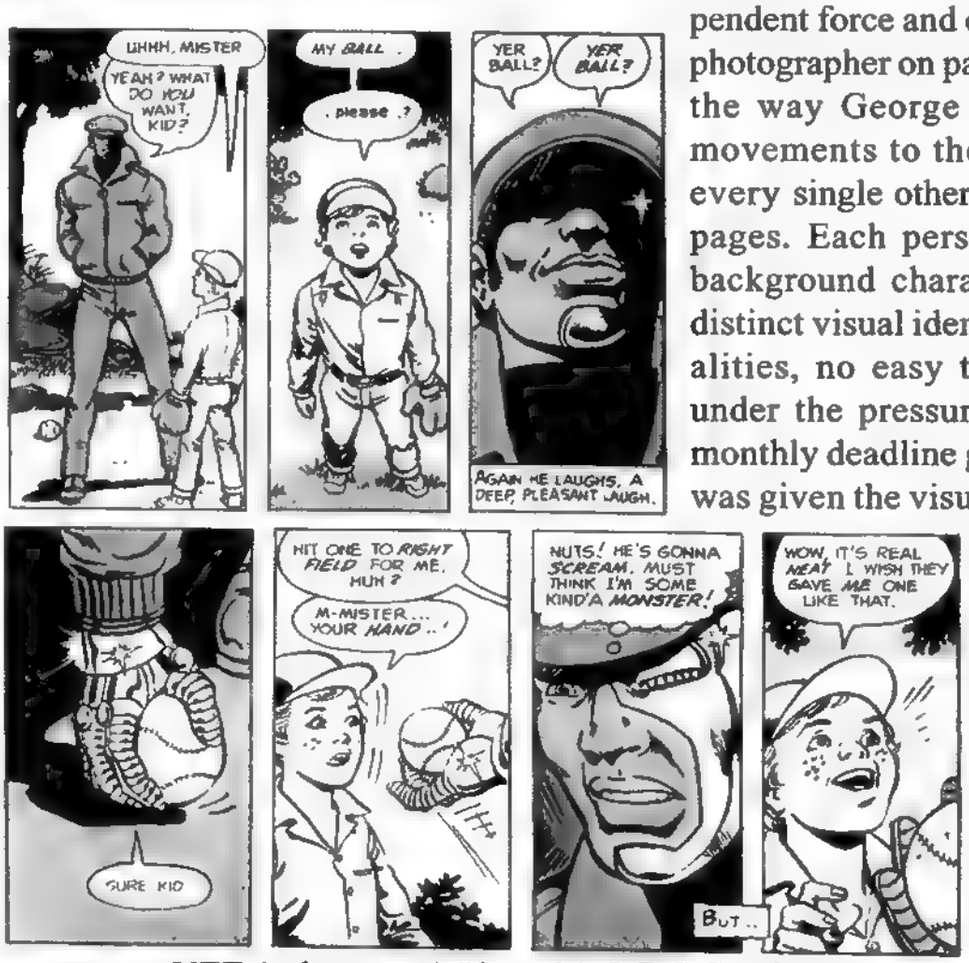
NTT (volume one) #7, p. 25 © DC Comics

Issue # 7 was a landmark issue in more ways than one. In terms of story, with the threat and reason for the Titans existence defeated, the characters were transported from the ends of one dimension, where they almost literally battled their way through hell to save the universe, to the middle of central park, an unspoken analogy of heaven. In that issue, the team is not given a particular 'mission statement' nor any other reason to exist beyond the fact that they are friends who, for the most part, actually like each other and come from similar backgrounds in that they have all had a tragedy in their life to overcome… all except Kid Flash, who, in that issue temporarily leaves.

Additionally, with Raven having confronted her thematic thread of the child rebelling against the parent (with both Trigon, her father, and her mother and the ideals of her pacifist community in Azarath), it then became the embittered Cyborg's turn to face the inner conflict within himself regarding many unresolved issues with his father. For George, that issue served as the opening act in a theater highlighting characterization and feeling on the grand marquis of his development. It was that issue which demonstrated the strength in George's work which was his flair for sentiment and his potential to exploit the human component in comics and super heroes in general; a trait which framed the series apart from anything else published at the time.

Without an ounce of hesitancy, George quickly took full advantage of the vehicle that transported him from the mass of artists in his generation and separated him into a class all by himself. Immediately on page 1 panel 2 and page 2 panels 2 & 3, George took what could have simply been viewed as filler background (pedestrians in the park), brought them to the front of the stage and embodied them with a pivotal role which accented what an ordinary person's reaction might be had seven spandex clad, multicolored 'freaks' suddenly appeared out of thin air. Those scenes became some of the funniest, most memorable scenes in the

entire series. And while those two pages alone were enough to make someone stand up and take notice, it was page 25 which was the canvas for George's brush strokes which highlighted his eye for emotion and penchant towards the spirit of the human soul. In panel 3 of page 25, George depicts Silas' eyes capturing the finality of his life as he talks to Victor yet stares out into space and what lies beyond. He ties the father and son together in panel 4, a single panel showing the two men, once at odds, joining hands. Astute readers will notice that Silas's hand is reaching out to Victor. In panel 5, you can feel Victor's heart soften in George's carefully rendered facial features of his eyes and mouth. In panel 7, George tastefully and eloquently notes the passing of Silas by simply depicting Victor's hand closing over the still and lifeless hand of his father. The scene culminates in a touching rendition of Victor Stone draped in the shadows of the window blinds as he nestles his head on his father's lifeless shoulder, head down and to the side, beneath a family portrait of the Stones during happier times.


UHHH, MISTER
YEAH? WHAT DO YOU WANT, KID?
MY BALL.
. please .?
YER BALL?
YER BALL?
AGAIN HE LAUGHS, A DEEP, PLEASANT LAUGH.
SURE KID
HIT ONE TO RIGHT FIELD FOR ME. HUH?
M-MISTER... YOUR HAND..
NUTS! HE'S GONNA SCREAM. MUST THINK I'M SOME KIND'A MONSTER!
WOW, IT'S REAL MEAT! I WISH THEY GAVE ME ONE LIKE THAT.
BUT..

NTT (volume one) #8, p. 14 © DC Comics

The ability to capture tender moments and evoke genuine emotional responses from the reader such as those seen in #7 were only the tip of the iceberg of George's abilities. It has been said that when a person is happy on a personal level, that feeling translates into an enthusiasm which spills over into all aspects of a person's life. ***New Teen Titans*** #8 is the biggest advocate of such a truth for it was during that time when George met his present wife and likewise composed what some consider to be the most memorable issue of the entire series. Since it was already established that George's strongest attribute was his ability to sequentially convey emotions at a raw, gut wrenching level, it would be safe to say that the eighth issue was a literal smorgasbord of characterization. The artistic strides George accomplished in that issue alone could fill volumes. Simply put, in that issue, George gave visual stamps and signatures to the character's postures and movements which separated them from any other character and identified them as individuals independent from the costumes they wear as heroes. Donna Troy was classified with a distinct fingerprint as a strong, fiercely independent force and career woman as a photographer on pages 2-4. Compare the way George draws her body movements to the way he depicts every single other individual on the pages. Each person including the background characters, was given distinct visual identities and personalities, no easy task for an artist under the pressure of the dreaded monthly deadline groove. Koriand'r was given the visually recognizable stamp as a naive, emotionally free, exotic powerhouse on pages 4, 21 and the memorable 23 (which also included the classic panel 4 whereby George depicts an elderly man looking up from his newspaper as he watches Starfire change into her costume in public). Notice the rendition of Starfire on page 23, panel 6 which is the most visual definition of Starfire's character, which probably parallels the statement: 'Heaven is achieved when the world is seen through the eyes of a child.' George also visually established the ironic bond between Cyborg and Changeling, the complete antithesis of each other (a comic book equivalent of Hollywood classic duos such as Laurel and Hardy, Ralph and Norton, Ricky and Fred), on page 10 & 11. Moreover, a back story was given to Victor, which also provided a window delving further into Cyborg's psyche on pages 12, 13, 14 & 15 (page 14 panels 1-4 and page 15 panel 5 & 6 especially). As Wally West was struggling with his own inner conflict

between continuing his life as a costumed crime fighter and adjusting to the pressures of a normal life, Raven was seen taking the first steps towards confronting her own inner demons (conveying the message that sometimes all there is to fear is fear itself). Additionally, the issue served as an introduction to one of the most uncanny yet representative members to the cast in the form of Terry Long, Donna Troy's love interest. What made Terry Long so special and unique was that he represented all of the Titans without their powers: an average, regular human being. He was also represented as the reader, someone on the outside looking in. Terry Long was more than a Lois Lane / Steve Trevor type character in that he never went looking for adventure nor found himself in a dangerous situation which threatened his or anyone else's life. He was an 'every-man' and it was the fact that he was ordinary and completely secure in himself which made him interesting. Terry was not without problems though. Having been through a divorce involving issues surrounding child custody, a teacher with issues involving student/teacher relations and problems regarding his professorship, all brought in an element of realism into the equation that every person could, at some level or another, relate to. By involving Donna with an ordinary man, it humanized an otherwise surreal character. The relationship stood as a towering pinnacle of stability which also served to define Wonder Girl's character. Of course, when George left (whether the mandates came from editorial or the writer Marv), the concept of Terry Long and his relationship with Donna Troy was abandoned in favor of the more predictably cliché 'destined for doom' culmination, which also further testified to establish George indelible influence on the progression of the series.

The New Titans culminated their first year together with the inevitable meeting with their legendary namesakes, the Titans of Myth. Ironically though simply designed as a tale to entertain, the story had all the subtext of bringing many of the thematically dangling threads to a fold. The story brought Donna Troy into center stage in a tale that once again highlighted the generational struggles of the young and the old as Donna turned her back on her mother and the Amazonian teachings of her heritage to side with Hyperion of the Titans, even as he and the other Titans returned to face off against their own children in a battle of truly mythic proportions. George rendered the struggles between generations in a magnificently illustrated cover and double page splash (#12, page 9 & 10) that perfectly captures the raw, emotional intensity some parents and children feel during confrontations of their own.

Like any person learning about parenting for the first time, George came into year two on the title with an equally fiery passion as he further began getting a feel for the character's that he helped co-create. Issue's 13-15 focused on Changeling and elements seeded in issues 9-10 (which also linked threads woven from issue #2 involving Deathstoke the Terminator and the issues regarding his relationship with his son and the rest of his family and its impact on the Titans – do we see a trend here?). In those issues, Gar Logan recovers from his near fatal battle with the Terminator only to embark on a quest for the killers of the Doom Patrol. The quest leads into a search for his father whereby Gar is finally given the opportunity to resolve many of their own father-son conflicts.

Subsequent issues may have been lower key in terms of costumed crimefighting but they were no less powerful as George rendered some of the most touching character stories in the series to date. By issue # 16, George had a greater grasp of the character's visual identities. No more were they a bunch of generic faces in spandex suits. While he had defined them with visual signatures in # 8, by # 16, you can see George's level of comfortability with the characters in that the lines were softer, more smooth around the faces. Each character had a clearly defined sculpture to their look. In that issue, in one single page, George reached a mountainous height in his development and skill as an artist. It was a page which was a true testament to the level of ascendancy he was achieving as a master of sequential storytelling. On the final page of # 16, George visually defined the relationship and depth of the bond between Donna and Kory. No text or word balloons appeared on the page and even at first glance, it's blatantly apparent why. None were needed. George's visuals said all that was needed and evoked every ounce of emotion from the reader as Donna walks into the room in panel one, then is depicted in panel two with a priceless facial expression. She invokes another by panel 5 which defines her warmth, caring and concern as she proceeds to blanket

Kory, who had seemingly cried herself to sleep, before George literally grabs the still beating heart out of your chest cavity with a series of sequential close-ups executed with cinematic finesse to a final panel enclosure of a picture frame beside Kory's bed of the once happy couple, first seen on the same page in panel 3. Because of George's supremacy towards depicting emotions through the use of facial expressions, his attention towards every element of detail drawn in his backgrounds and the uniquely chosen camera angles in his storytelling dynamics, by the time the reader has completed the story, you are literally left speechless.

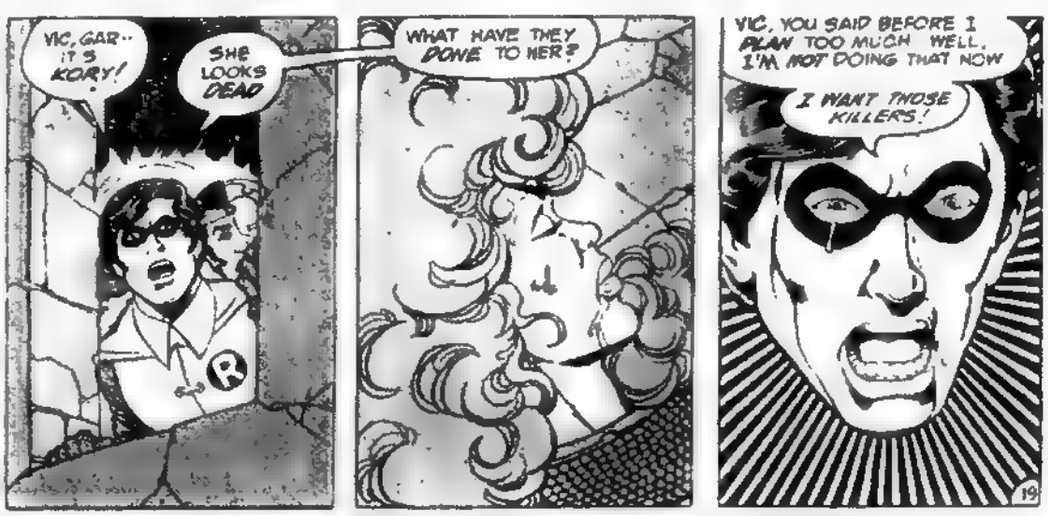
NTT (volume one) #16, p. 27 © DC Comics

One must always bear in mind, during his tenure on the Titans, as an artist, George was becoming a pioneer, improving on his own accord while setting audiences ablaze with his ground-breaking skills, techniques and talents and also redefining the standards of the industry at the same time. Also, as a team, Marv and George were becoming unstoppable forces of nature to be reckoned with. What made their pairing so incredible was that here were two talented individuals who simply set out to tell entertaining stories and were probably unaware themselves of some of the classic literature equivalents they were weaving each and every month. On a completely subconscious level, aside from telling standard superhero stories of good versus evil, the hero versus the villain, the underlying theme of the series, clearly apparent with each passing month, was an examination of the distress and gaps between generations of all ages. Even the title of the series, metaphorically rooted in Greek mythology which capitalized on the classic divisions between the parent / child generations (the Titans versus their Olympian children), gave the reader a defining foundation of what the basis of the series was all about. Thus, when the pair embarked on year three of the series and delved even deeper into the themes explored in year one and two, a person can only marvel at the concept that it was never their intent to do so at the time the stories were created.

Issues 21 and 22 took the theme one step further and set the stage for one of the most ground-breaking stories ever told. Whereby Marv and George had previously examined the theme within the context of the heroes themselves, now they were going outside their circle to address the tensions between generations from a different angle by exploring the consequences of parents and children at odds who were not so fortunate to be blessed with extraordinary abilities. Those two issues introduced one of the Titans most formidable foes to date, Brother Blood. What made him so interesting was the conceptual parallel to many cult leaders so popular and widespread during the culture of that day. Like many of those predators, Brother Blood preyed upon and exploited the feudal war between parents and children by using it as a weapon to lure the young and innocent into his fold, thus increasing his power. And ironically, George had designed one of the most unique outfits to date for this formidable foe: his head was crowned with a seemingly empty skull and was garbed in a uniform colored in red and black. Easily, it is common knowledge that red is a color representative of anger (a common emotion between parents and children) while deep black is representative of a dark void. And one can only wonder if the empty skull on the villain's head was a deliberate indication of cult followers literally having all traces of their identities, their brains,

metaphorically removed by their leaders.

While those stories were of a more horrific vein, a foray into uncharted terrain for the team, it was the final two pages of number 22 which George delivered the most dynamic, energetically charged pages in the series to date. Just when the reader is prepared to sigh a breath of relief after the close of the Brother Blood story, George visually takes you to a place far away, through a series of 6 panels at the bottom of page 23 which depict the calm before the storm. It is a place only hinted at in the very beginning of the series, a thread subtly interwoven during the course of the run whereby Starfire makes only tiny mentions of a sister so diabolically sinister and evil that the final two panels on page 24 smack you in the head like a sledge hammer. Those panels, depicting a figure whose back is to the audience followed by a panel showing only her heel as her cape cascades around it are executed with such cinematic vision that the final splash hits you like a proverbial wrecking ball. Depicting the complete antithesis of Koriand'r, a cold and malevolent Komand'r stands poised for destruction clad a black leather outfit with a silver armored breastplate and thorned armatures, easily George's most stunning design on a female villain ever created. In the ensuing three issues, Koriand'r is kidnapped by her sister which ultimately leads to a battle royal between the two and climaxes with a long awaited reunion between Starfire and her parents. What made those issues so incredibly powerful was that by that time in George's career, his storytelling ability had reached such an all time high that the tale was unfolding like a movie off the silver screen... only the reader could not feed on the story like candy over a two hour film but rather had to wait four months between courses as they raced to pick up the latest installments like starving children at a food fest. That particular story was mind blowing not only for the heartwarming reunion between Starfire and her eloquently designed parents (in a page which could been longer but was cut due to page constraints) by George in the Titans Annual # 1 (which also featured his first painted cover in the series) but for the remarkable development achieved in the character of Dick Grayson. Before that issue, plainly, Dick Grayson was a brooder; a dull and boring a character. However, readers were treated to a completely different facet of his personality in the most powerfully rendered Dick Grayson panels ever drawn as seen in Titans # 25. Sadly, like most people, it is only in the shadow of death that one is able summon the courage and strength needed to break down their self imposed walls of isolation. And George was no slacker when rendering the pages (#25 page 19, panel 6/8 & page 21, panel 4/5/6) which depict Dick Grayson unleashed when faced with the prospect of Starfire's death, a woman whom he had been denying his feelings for during the entire duration of the series as he was drowning in a river of emotional duress regarding his upbringing with Batman. It was a scene which not only proved that denial was not only a river in Egypt but also set the stage for the breakdown of the cardboard cut-out known as Robin and the birth of an independent man named Dick Grayson.

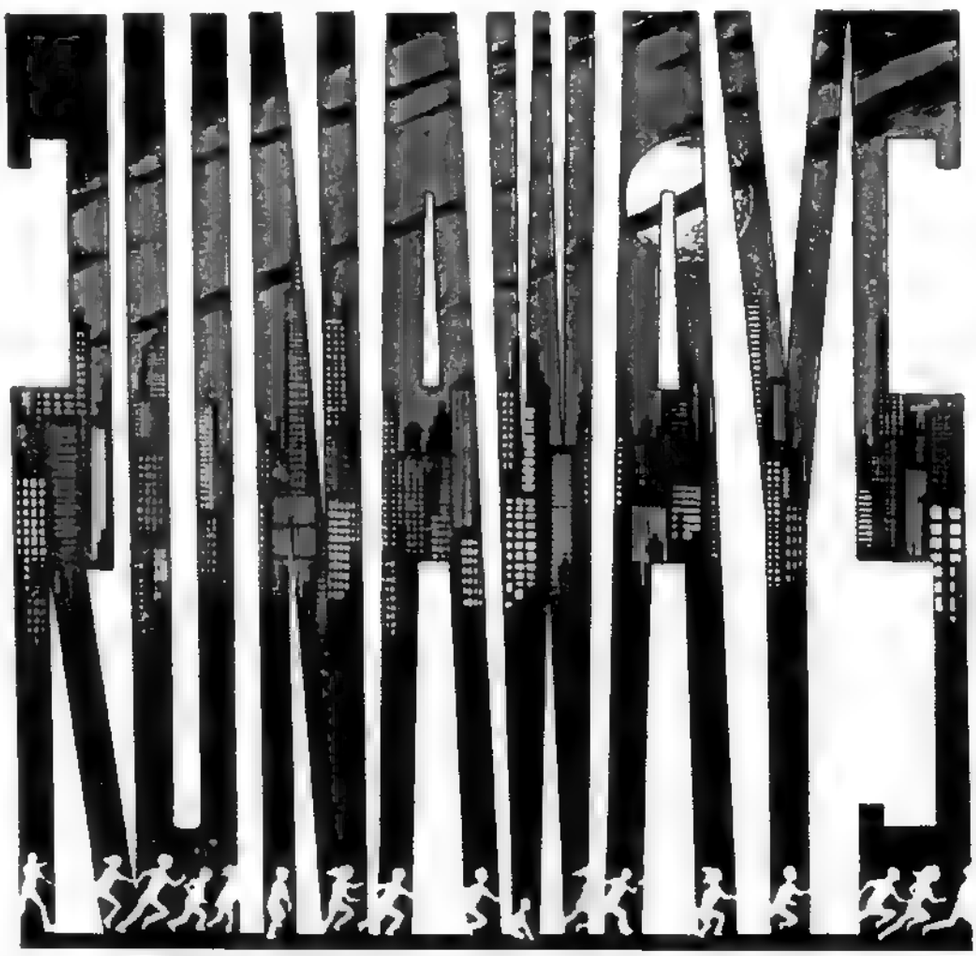

VIC, GAR... IT'S KORY!
SHE LOOKS DEAD
WHAT HAVE THEY DONE TO HER?
VIC, YOU SAID BEFORE I PLAN TOO MUCH. WELL, I'M NOT DOING THAT NOW
I WANT THOSE KILLERS!
19

NTT (volume one) #25, p. 19 © DC Comics

In issues 26 and 27, George broke new ground in three major areas. First, George continued to touch readers by giving us a window into Dick Grayson's soul as he finally entered into a mature relationship with Starfire which depicted him in a light readers had never seen before. Some of the most tender scenes ever visualized with that character since his conception up until that time were beautifully supplied by George in issue 26 page 2 panels 5-8 and page 3, panels 1, 2 and 4.

Additionally, the consequences of the parent versus child struggle were once again explored, this time, from an extremist point of view only to real to be believed. Those two issues dealt

with runaways whereby the villains were a sad criminal element in the form of drugs and prostitution. George even supplied visuals that pointed towards a personification of the streets themselves as a primary antagonist, clearly demonstrated in the stunning wash cover of #26 which depicts the Titans amidst a sequence of dark, stormy clouds as they look down upon a group of children running through the streets of New York. Like any member in the background or supporting cast, each teen had not only their own back story but a visual, posture and movement which identified and distinguished them from any other character George had supplied visuals for to date. And with that story especially, George composed visuals which reached academy award winning, cinematic heights. By that time, George was becoming known for his innovative panel designs which he was initiating to be an essential, integral component to the storytelling dynamic and the story title for the Runaways tale was no exception. The Runaways title logo was designed (Titans #26, page 8) as a half page splash whereby that actual one panel consisted of the words 'Runaways' depicting silhouetted children running under the villainy of a cold and dark city. The ensuing pages were likewise composed with a finesse so great, a sensitivity so dynamic and profound, that it even garnered the attention of the President Of The United States, whose own wife Nancy Reagan stood up to take notice as she recognized that story as a parallel to her own personal war on drugs.



NTT (volume one) #26, p. 8 © DC Comics

Also, appropriately introduced as an ironic correlative to the young teens in the Runaways story was perhaps one of the most classic, notorious characters ever created, Tara Markov, also known as Terra. Many readers were left perplexed at the close of young Tara's story though any person who wanted to know why events occurred the way they did need only refer back to her initial introduction in those issues. They say first impressions mean everything and any highly astute reader knew then that *there* was a character doomed before she ever got out of the starting gate. Tara was initially introduced as a villain, albeit misguided, though through George's meticulously conceived visuals, clearly she was unstable even then. Her's was the power to control the earth, hence the name Terra (pronounced in New York slang with an equivalent of 'Terror') who was using her powers, for whatever her reasons, to attack the Statue of Liberty, the very symbol of freedom and independence.

As issues progressed and Tara seemingly 'reformed,' both Marv and George noticed that many were quick to compare her to the Uncanny X-Men's Kitty Pryde. It was a perception they decided to use to their advantage when they pulled their trump card and revealed in issue # 34 that she was, from the very beginning, a ruthlessly manipulative mole implanted into the Titans by Deathstroke The Terminator in a final attempt to bring down the team due to the contract he inherited from his son way back in issue #2.

And George, already a stickler for backgrounds, prepared readers for that revelation with a bit of foreshadowing in # 28, page 23 panels 1, 3 & 5 which depict Terra forming a fist around the captured terrorists, thus making an analogy that the Titans, like the terrorists (and vocalized by Raven when she clearly stated that she '…sensed something else') had fallen right into

the palm of her hands and were just plumb waiting to be crushed.

That particular storyline set elements in motion that not only refined and stretched George's artistic acumen beyond anyone's imagination but also defined him in many people's eyes to be one of the best artists in the entire industry. While George had always felt close to the characters because he was a co-creator, by that time, they were actually living through him. In an interview in an issue of The Comics Journal, he was even quoted as stating that his connection with the characters was "...very, very close. I know those characters. I love those characters. Let's face it, those character's resuscitated my career. And I have the greatest pleasure in doing them because of the fact that it's more of an emotional experience as well as a cerebral experience. I enjoy drawing them. The Titan's are more alive because I'm the co-poppa and that makes all the difference in the world." And it showed.

NTT (volume one) #37 © DC Comics

As one of the 'fathers' of the characters, having such an intense emotional investment in the characters brought out what some consider to be the best work of his career. With issue #'s 30 & 31, Terra became the sun (or the eclipse) by which all of the other planets in the Titans universe revolved as his art began to take readers through a wormhole, on the roller coaster ride of their life. George's mastery with facial expressions only continued to excel, with Terra especially, as his handling of her changed from panel to panel, issue to issue, proving how unstable she was while his art led readers in one direction then another on a complete opposite end of the spectrum. The constant see-sawing seen on a month to month basis with that character informed readers to expect the unexpected as George's renditions of her had more twists and turns than a whirling crescendo.

In issue #31 Tara was depicted to be a fiercely loyal team player albeit a character with literally more than a few skeletons in her closet. In that issue, George gave readers a glimpse into the psychological hell in Raven's soul, a character whom he was taking on his own visual journey as far removed from the character who appeared without her hood way back in issue # 4 as possible. Issue #31's cover (which depicted Raven's soul sporting four eyes like her demonic father), pages 9-12 and 20-24 were seemingly straight out of Milton's Paradise Lost as George served the first course, whetting reader's appetites for the entrée to be delivered a few heartbeats down the road.

Issue # 37 was an issue that George ironically did not want to do at first. On the surface it seemed to be a gratuitous team-up between the Titans and the Outsiders. However, that issue provided the pivotal knot which permitted the colorfully logical weaving of the tapestry to move in another direction entirely. First, it had the meeting between Tara and her brother, the Outsider counterpart, Geo-Force. That meeting served to play on readers naiveté, leading them to believe that perhaps Terra was not so ruthless and debased as they had initially thought. It cemented hope into your belief system so that when her inevitable betrayal came, your senses were shattered that much harder. Additionally, in that issue Dick Grayson was able to come to terms with his mentor, Batman. Without the conflict resolution (which had been building for months prior), the events in

the next issue might not have seemed as plausible.

In the following issue George delivered the first of one of the most stunning covers in the run. On a canvas notably devoid of the intricate detail which had become his trademark, George rendered both Dick Grayson and Wally West turning their backs on the reader and as they walked away from the Titans logo which also depicted Robin's costume ingeniously draped over it. With that pivotal issue, George showed that he had come into his own as an artist, designer and master storyteller. For the first time, George inked his own tightly rendered pencils throughout the entire issue proving that the only one who can do George's heart stopping work justice, is George. While Romeo Tanghal had been inking George's work since almost the very beginning (with Dick Giordano, Brett Breeding, Pablo Marcos, Gene Day and Ernie Colón embellishing various issues in the mini-series, regular series and annuals) and was highly talented in his own rite, he was a brush artist who, while very good rendering faces, sometimes fell short on the details when compared to George's diamond-needled line work on the details. Also on that issue, he began to use surprints (a process which renders the ink in any other color than black) as an effect to highlight not only the effect itself but as a showcase for his intricate line work.

Moreover, his sense of design took another leap as he began rendering panels in the form of a camera lens as seen through the disturbed, twisted eyes of Tara Markov (#39, pages 9 & 10). That process gave readers a (pardon the pun) birds-eye perspective of viewing the world through her somewhat skewered eyes. George handled the entire scene as a study of the eyes being the window into a person's soul. Notice the three sequential close-ups and angled perspective of her eyes as seen in the same issue on panels 5, 6 and 8. Then, compare George's rendering of the character by his visual accent on her age, height and look on page 9 panel 1 compared to the rest of the team and a stunning visual revealing the extent of this sixteen year old girl's psychosis as seen depicted as a malevolent, soulless harlot (compare Tara's visuals to the teenage runaway who turned to prostitution in #26 & 27, also, ironically Terra's first appearance as well) on page 11 (notice her eyes on panel 6) and 12 as well as the close-up of her eyes on page 16 panel 3.

Furthermore, it became clearly apparent how far George had come as an artist on page 19 of the same issue which showed a panel bar of the cast's faces, each with their own sculpt and identity distinguishing them from everyone else. In that landmark issue, Marv and George made history by allowing the characters of Wally West and Dick Grayson to abandon their decades old roles as child protégés in favor of identities more adult and independent of their mentors. While the decision for Wally was a more logical outgrowth of events seen in issue #7, the decision for Dick Grayson was more shocking though just as inevitable. Whereby Dick was a character who rarely had any emotional depth for forty years, the process for him to become an independent man who had come into his own was made possible only through his romantic involvement with Starfire, his complete antithesis. He was reason, she emotion and together they balanced and learned from each other (during George's tenure). Koriand'r's sense of uninhibited emotional freedom through their pairing permitted Dick to learn to grow emotionally by reaching out to her thus logically stepping away from the cold, stoic shadow of Batman and into his own identity, Nightwing (as seen in # 44). Their pairing made them not only the hottest couple of that day but it also cemented the ideal that opposites attract to learn from one another and allowed for probably one of the most historic developments in the history of comics.

The events in that issue paved the way for one of the most historic issues in George's career, Who is Donna Troy, in # 39. After his profound decision in the prior issue, Dick Grayson had reached a such level of peace in his life and confidence in his abilities that he was able to embark on a quest to discover the truth about Donna's past, a level of emotional balance which George played to the hilt from the stunning cover done in pastels to the film noir frame around the story on page 1, 2 & 23 (also three of the most gripping pages ever composed). Each page was crafted with such cinematic precision that the issue unfolded exactly like a movie off the silver screen whereby every panel was extracting an emotion out of the reader like a master craftsmen, a pied piper, softly and yet silently luring the reader into a world of make believe made plausible. In essence, George was making you feel; his particular storytelling illustrations were empowered to make you laugh, cry and gasp. If for nothing else, that issue alone

defined him as a master of emotion who composed a symphony of wonder through the art of sequential storytelling.

George then capitalized on that strength when he visually rendered the climax of the Terra / Terminator story in #42-44 and Annual #3's The Judas Contract, treating readers yet again to another foray into film as the all the issues literally unfolded off the page and into a three dimensional realm of emotional discovery. George's sense of pacing, layout and design was at an all time high in # 42 as he delivered pages which redefined the craft and kept readers dangling like puppets from a string on pages 1, 3, 9, 10 and 13-21 before hitting you with a wrecking ball with the most deliberate, pulse pounding moment in the story with a comparative study of the eyes between characters on page 21, sandwiched between a solid black panel representative of, like Terra, your heart dropping to the floor in panic. The ensuing issues were no less powerful as the work George was delivering kept the story moving at a non-stop pace. Issues # 43 and 44 were perhaps some of the most intensely designed pages George had ever composed, which like the cover to Annual # 3, were specifically drafted to keep readers on the edge of their seats wondering whose side the unpredictable sixteen year old named Tara Markov was on. Though truthfully, it was revealed when the rug was pulled out from underneath us through her carefully composed demise that the only side she was ever on, was her own... a meticulously woven tapestry designed from the very beginning to suit her own sad and twisted needs.

I'M NOT SOME CREEP
YOU WANT A FULL TESTING OF MY POWERS?
OKAY NO HOLDING BACK NOW
NO PLAYING GAMES.
TARA?! MY GOD, SHE'S FLIPPED OUT.
NTT (volume one) #42, p. 20 © DC Comics

Even afterwards, when readers thought that George could reach no higher heights, he used those issues as a springboard to create one of the most unique and original character's ever created in comics. He was a character only hinted at in the Titan's earliest issues and depicted only through photographs in later ones. Joseph Wilson, also known as Jericho, provided the linchpin of irony in that not only was he Deathstroke The Terminator's other son who had sided with his father's enemies but also became their latest and, what some consider to be, their greatest member.

Originally conceived to be an artist's character, it was decided early on that because of Jericho's inability to speak due to an incident involving his father's early career as Deathstoke, that no word or thought balloons would be used with the character. Any perspective seen on the character were to come directly from the artist's interpretation of his eyes (also a window to his special ability, making him perhaps one of the most powerful components of the team, which was to take over someone else's body at eye contact) and face, which was attributed to George's mastery at conveying emotions and feelings through the use of facial expressions. It was a brilliant concept in the beginning, though one that worked only while George was on the book. Since Jericho was, more or less, George's baby, designed to play off his strengths as an artist, after George left, most of the time he languished in the background as an unrealized potential plainly because no other artist knew what to do with him.

Though all was not lost on the character. Before George left the book, he neatly weaved Jericho into the tapestry by creating the crown jewel issues, the crème de la crème of all the work which capped his career both as an artist and illustrator of the series in Titans in #50 and the baxter book ***New Teen Titans*** # 1-5.

New Teen Titans # 50 was a milestone not only because it featured the long awaited wedding of Donna Troy but also because it was a double sized issue composed solely on characterization. While it was established long before that landmark issue that George's greatest strengths laid in his characterization skills, many, including Marv Wolfman were apprehensive about doing 40 pages without a single character putting on a costume. And whereas many artists may not have been up to the seemingly Herculean task, of

course, George quickly put all their fears to rest upon delivery of those pages, composed with his usual nuance and finesse for character driven stories. Utilizing his unparalleled flair for original and uniquely designed pages (such as his trademarked title logo "We Are Gathered Here Today" used to represent panel borders on page 3, the wedding sequence on 14-21 and the closing sunset paneled final page, seasoned with succulent, heart warming flavors and touches throughout), he not only proved himself to be up to the task but exceeded in doing so far beyond anyone's wildest imagination. In fact, much of the success of that issue was banked on George's ability to carry the story and as he had demonstrated so often in the past, did so with such ease that *his* work was primarily responsible for creating one of the most touching, moving and successful issues ever attempted.

NTT (volume two) #2, p. 23 © DC Comics

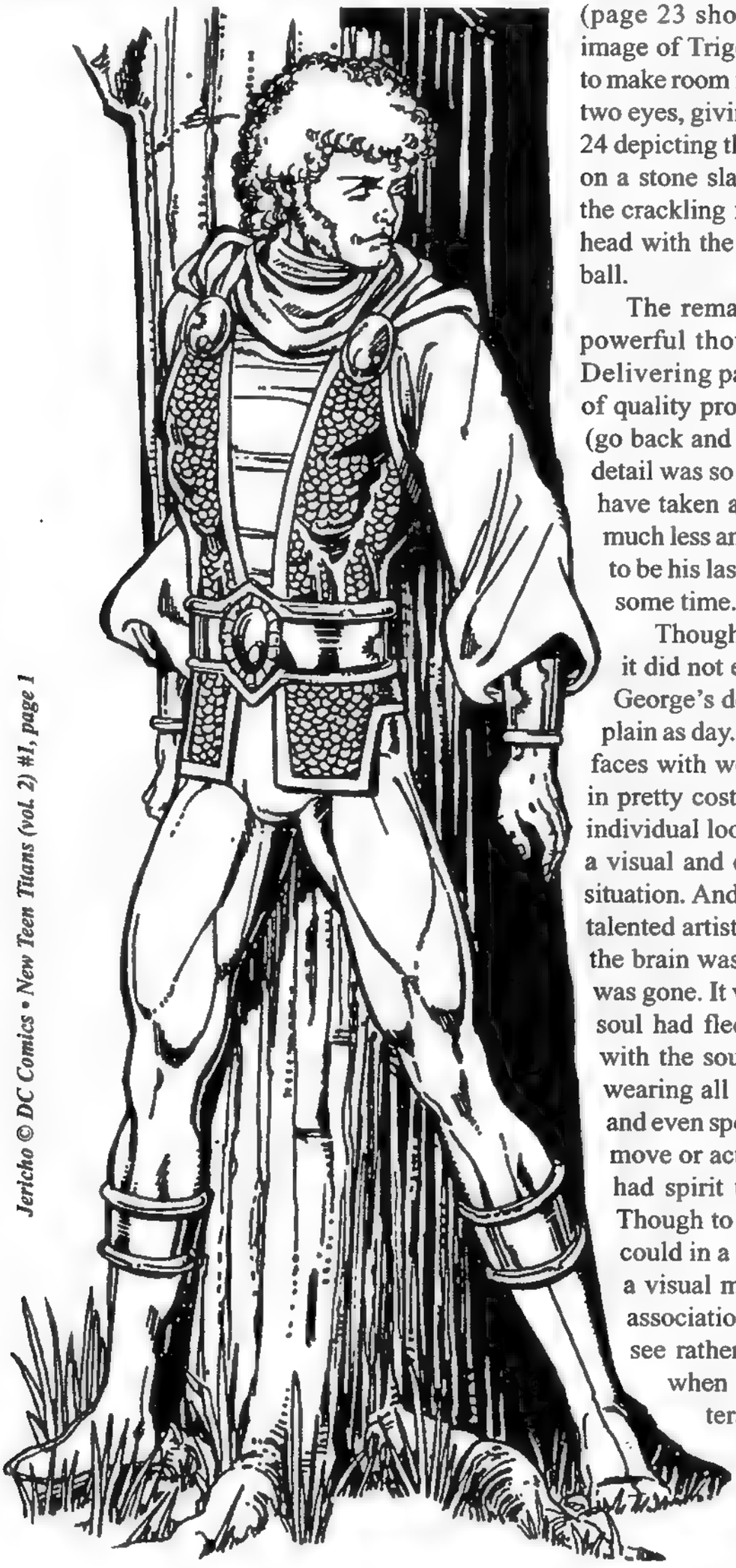
Still, the incredibly dazzling work George created in ***New Teen Titans*** baxter #1-5 remains in the hearts and minds of many readers as some of the most exquisite, opulent pages he had ever produced in his entire career. Printed on the heavier, baxter paper stock, the decision to publish in that format was made to showcase George's fine and intricate line-work which was sometimes lost in the reproduction on the lighter mando paper. The storyline in those issues brought the long running Raven subplot to center stage and was a perfect choice as the launching point for the new series.

In the first two issues especially, George pulled out all the stops rendering each lavishly composed line in pencil and ink proving that the contours of every single hair thin line has a certain energy, a power which he manipulated to convey emotion, detail and effect to the max. Not a single line is wasted, on every panel, on every page. From the splash on page one to the scene in Raven's room, drawn entirely in black (beginning as a cross-hatch from the candles, bleeding right to the edge of the page to envelope readers into the darkness, the despair which surrounded Raven), readers stood breathless as they savored every meticulously rendered line. In my comic shop alone, it was so silent, you could hear a pin drop as each person in the wall to wall filled store turned the pages, mouths watering, at the scene on Tamaran (p. 12 & 13, a scene with an audience filled with so many different Tamaranians, each with a different, individual face, you could practically hear them cheer as Myand'r spoke) unfolded before their very eyes. Page 14 was a study depicting how George had subtly transformed Raven's face, slowly, over the duration of the series (four years) to convey her plunging into a hellish darkness visually as well as emotionally. Pages 17 & 18 depicted Jericho in Raven's body as he walked through her horrific cavern of souls which consisted of twisting spires of untold hundreds of individually rendered skeletons, skulls and bones, all amidst a twisting tornado of faces which represented nearly all of the tortured souls in existence. The were pages so hypnotic, so extraordinarily, that they would have made even the long dead Dante and Gustave Dorè (the detailed medieval illustrator of Paradise Lost and The Inferno) roll over in their graves, shuddering in fear. The icing on the cake was probably the most horrific two page splash George ever composed on page 19 & 20, depicting Trigon as evil incarnate, amidst a conclave of lightening, energy and fire as the devil literally blasted the pacifist Jericho (who was standing on a pedestal of skeletons) into a boiling pit of lava in hell.

And the buck didn't stop there.

Your heart raced with panic, fear and trepidation as you turned each page in issue 2 from page one (a stunning splash of George's radiantly designed visual of the city of Azarath rendered in pencil, surrounded by the crackling, destructive energy of evil done entirely in red surprints) to the eye-popping séance scene on page 12 & 13 (also done in black

amidst blue surprints to depict the charged soul of Raven) which led to the radiant, breathtaking splash on page 15 & 16 which was a visual of the destruction of Azarath (once again rendered in pencil amidst red suprints) and continued for the ensuing 5 pages. George was careful not to show Raven's face throughout the entire issue, so that when the final two pages of the story (page 23 showing Raven's face as a mirror image of Trigon's, red with a receding hairline to make room for the placement of her additional two eyes, giving her four total and the splash on 24 depicting the devil and his daughter standing on a stone slab of Titans tower surrounded by the crackling force of evil), you were hit in the head with the impact of a proverbial wrecking ball.



Jericho © DC Comics • New Teen Titans (vol. 2) #1, page 1

The remaining three issues were no less powerful though inked by Romeo Tanghal. Delivering pages of such an immense standard of quality proved to be a bit much for George (go back and review the pages to see why; the detail was so fine and meticulous that it should have taken a month to produce a single page much less an entire issue) but alas, they proved to be his last on the New Teen Titans for quite some time.

Though the book was still a fan favorite, it did not enjoy the same success following George's departure and the reason why is as plain as day. George not only gave them pretty faces with well defined anatomies all dressed in pretty costumes, he gave each character an individual look, gait, and movement as well as a visual and conceptual reaction to any given situation. And when he left, though some highly talented artists were brought in to replace him, the brain was still there but the heart and soul was gone. It was almost as if your best friend's soul had fled their body only to be replaced with the soul of someone just as wonderful, wearing all the clothes your best friend wore and even spoke like your best friend but didn't move or act like him. Indeed, the Titans still had spirit though the soul was long gone. Though to Marv's credit, he did the best he could in a tough situation. Comic books are a visual medium and through neurological association, people relate more to what they see rather that what they may think. And when readers began seeing the characters they knew and loved behaving visually different and sometimes characteristically different than that which they were accustomed to, they began clamoring for George's return.

George did return to the characters he co-created some four years later to work on the *Who Is Wonder Girl* story. In all, he worked as a co-plotter with full pencils (embellished by Bob McLeod) for seven issues before moving to co-plotter and layouts (with Tom Grummett) for another five. Additionally, during that period he had begun work not only on ***Action Comics*** but on the unpublished Titans graphic novel as well. The graphic novel was a project George was itching to do since way back in 1984 and if any title had deserved such a format to showcase the best artist in the industry on the most beloved, best selling characters of that time, it was the New Teen Titans. Sadly, for whatever the reason, that particular story never saw the light of day. However, it has been said that when things do not go according to the way we plan, sometimes life or fate steps in to make room for something better.

Following the ***New Teen Titans***, George worked on many other high profile titles such as ***Crisis On Infinite Earths***, ***History of The DC Universe***, ***Wonder Woman***, ***Hulk: Future Imperfect***, ***Sachs and Violens***, ***I-Bots***, ***Ultraforce***, ***Prime***, ***Superman***, ***Avengers*** and ***Crimson Plague*** and many others, though it was his work on Titans which cemented him into the history books as one of the greatest artists of all time.

Though aside from all the other books done in succession, ***The New Teen Titans*** still remains, in the hearts and minds of many readers to be his most prolific work to date, even now, some twenty years later. Why? Because simply put, due to George's input, the Titans were never redundant or cliché. On the Titans, George developed a sense of design akin to Alphonse Mucha with a flair for detail that rivaled Gustave Dorè. And while he had a certain pinnace for detail, cramming as many characters onto a page as possible, it was his attention to the untapped element of human emotion coupled by his unique perspectives and cinematic camera angled panels on Titans which placed that book in a class by itself. Give all that to a book which was comprised of a cast of characters who dealt with real issues that people of any ethnicity, creed or age could relate to, on any level. The fact that they were superheroes was always secondary to the people underneath the masks. The book was intimate, delving deep into the personal, the character and human elements of creation. And because of the tone of the series, coupled with George's personal stake in the characters, he was able to bring a level of emotion and feeling to the book which was never duplicated anywhere else.

As a team, both he and Marv established a symbiotic synergy that rivaled even the likes of Stan Lee and Jack Kirby and probably created just as many characters together on ***New Teen Titans*** alone. Indeed, Marv and George were the sole proprietors responsible for the resurgence of DC as viable publishing company. It was their success which propelled DC into a renaissance whose effects are still being felt today. The risk DC took on the Titans ignited a domino effect of success which led them to be more experimental and yielded the likes of Alan Moore's ***Swamp Thing***, Frank Miller's ***Dark Knight***, John Byrne's ***Superman***, George's ***Wonder Woman***, ***Watchmen*** and countless others.

But it all began with Titans. Even today, those timeless issues bear a second look, with each beautifully rendered panel by George Pérez consumed not hastily but savored like a fine gourmet dinner.

The New Teen Titans thematically had metaphorical roots in the Titans of myth. And the mythological Titans were gods. The basic concept of Godhood is to create life from unlife. On the Titans, George developed a style so distinct, so beautifully original and exceptionally defined and designed that it set him apart from any other artist in the industry. His work contained a vigor so filled with passion and fire, so energetically charged, that the characters and stories literally leapt off the printed pages and into the hearts and minds of the readers who held them. The ability to evoke such feeling with a force so intense, so basic and obvious that it is the essential component, ingredient of what the creation of life in the universe is all about. And that, is what makes George Pérez, a Titan amongst Titans.

— Brett A. Tolino
November 24, 2000

(continued from page 1)

I know you all probably have a lot of questions. How often will it be published? Do we offer subscriptions? Do we accept advertising? What are the submission guidelines? Well, let me try to answer some of them.

1. The plan is to publish twice a year.

2. No, not at the moment. I just don't want to tie up people's hard earned money until I get the magazine rolling. Maybe by issue number 3.

3. Yes. See inside back cover for details.

3. Submission guidelines are pretty simple. As far as articles go, I'm accepting articles that deal with George Pérez and his work. The articles can be camera ready or not (if not, please include good quality photocopies of art that you want to place in the article), or provided in a digital file (like MS Word document, text file, or even in an e-mail!). Artwork (whether George's or fan art) need to be good quality photocopies with a name and address on the back of each piece so I know who to give credit to.

Oh, by the way, on the articles: there is no length requirement.

Come join the fun! George will receive every issue, so make it something you'll be proud of!

Putting this magazine together is probably one of the toughest things I've ever done. A lot of work has gone into this magazine. Please let me know what you think of it... good or bad.

I want to thank everyone that helped put this issue together: Marcus Mebes, Brett Tolino, Andy Mangels, Matt Allen, Robert Jewell, Davey Beauchamp, Ilke Hincer, Tim Quicksell, Ted Latner, Vu N. and -- of course -- the man himself, George Pérez... without whom this magazine wouldn't exist, and I probably still wouldn't be reading comics. Thank you George!

Lastly, 50¢ of each issue sold will go to the American Diabetes Foundation and the Juvenile Diabetes Foundation of Canada, care of Shane Elliott.

See ya next issue!

-Tony Lorenz

George Pérez NEWS

Comic Convention Appearances for 2001

MEGA CON (Orlando, Florida) - March 2-4
PITTSBURGH COMIC CON (Pittsburgh, Pennsylvania) - April 27-29
COMICS LEGAL DEFENSE FUND CRUISE - May
SAN DIEGO COMIC CON (San Diego, CA) - July 19-22
WIZARD WORLD (Chicago, Illinois) - August 17-19

George Pérez on the Internet

The Best Websites to find George's Artwork and News:

http://members.nbci.com/mozzer/perez/
http://members.xoom.com/gothamcomics/gpz.htm
http://www.liquidcross.com/crimson
http://clubs.yahoo.com/clubs/georgeperez

I know as this magazine continues I will be adding more sites to the list. Please, if you know of any, e-mail me at ***tlorenz101@aol.com*** or drop me a line at: Tony Lorenz, c/o The George Pérez Newsletters at 8708 Friendship Ct., Tampa FL 33634

The 8th issue of ***The Winged Tiger Comics & Stories*** makes its debut at ***Mega Con***, March 2-4, 2001, in Orlando, Florida!

This special issue takes Patrick Rabbit all over the United States, including a very special visit to his hometown of New York City! The real highlight of the story is when Patrick meets artists and authors in Massachusetts, including children's book author Jane Yolen! We will introduce this issue on our East Coast Tour (Florida and Boston) in March 2001. George contributes artwork to this issue. Published by *Idea Ship*.

CROSSGEN CHRONICLES #2, written by Ron Marz, penciled by George Pérez, inked by Dennis Jensen.

George Pérez comes to ***CROSSGEN***. The all-time master of epic scope and detail pencils the first of his specials for ***CROSSGEN***, a tale drawn from the past of Scion. Centuries ago, ancestors of Ethan and Bron led rival fleets against each other in a battle, and the outcome provides the basis for the annual tournament of ritual combat.

48 pages • $3.95 • Ships on February 21, 2001

AVENGERS: ULTRON UNLIMITED, written by Kurt Busiek, art by George Pérez and Al Vey.

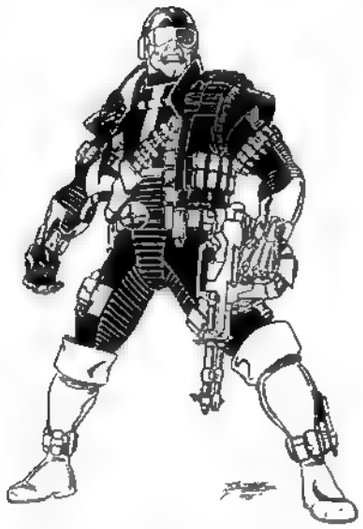
Ultron Assault from Avengers (Vol. 3) #19-22 (Plus the Rare Wizard #0 issue) is reprinted in one volume. The awful automaton known as Ultron returns! 112 pages • $4.95 Trade Paperback • Marvel Comics

Well gang, this is all I have for this issue. I can't wait for the second. It's been a lot of work and a lot of fun producing this magazine. I've met a lot of great Pérez fans. I've gotten to know George a little better. What a class act! Please help me make the second issue even better than this one! Send me your letters, comments, what you liked and what you didn't like. What would you like to see in this magazine that is not already in there? I need articles for issue two (a Marvel themed issue). I've got one article so far (on the Fantastic Four), a Marvel checklist, a planned interview with Tom (George's favorite colorist) Smith. So send your articles, copies of artwork, and Trivia for issue two to:

Tony Lorenz
c/o The George Pérez Newsletter
8708 Friendship Court • Tampa, FL 33634
TLorenz101@aol.com
(813) 881-0493

GEORGE PÉREZ ART GALLERY

The George Pérez Art Gallery showcases various pieces of art in a full-page format. The art can be a penciled page, published art, pin-up, unpublished art, convention sketches, or whatever deserves to be seen in a larger format. Enjoy!



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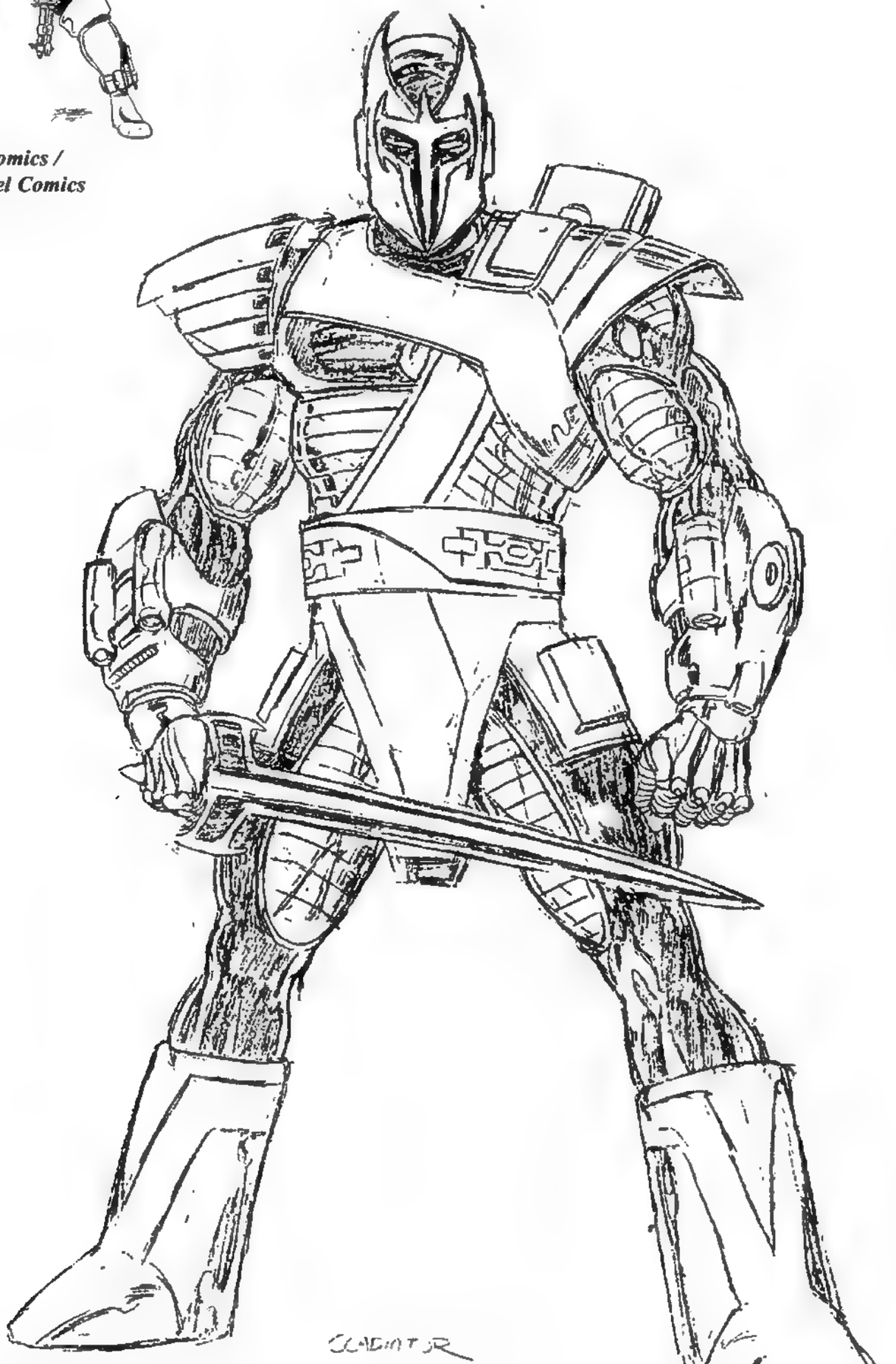

© George Pérez • Gladiator is what* Crimson Plague *developed from.
See* Crimson Plague *Issue #2.

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George's only strictly foreign work.
Cover penciled by Isaac M. Rivero.

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Cover for **Baltimore Comic Convention Program • • •**

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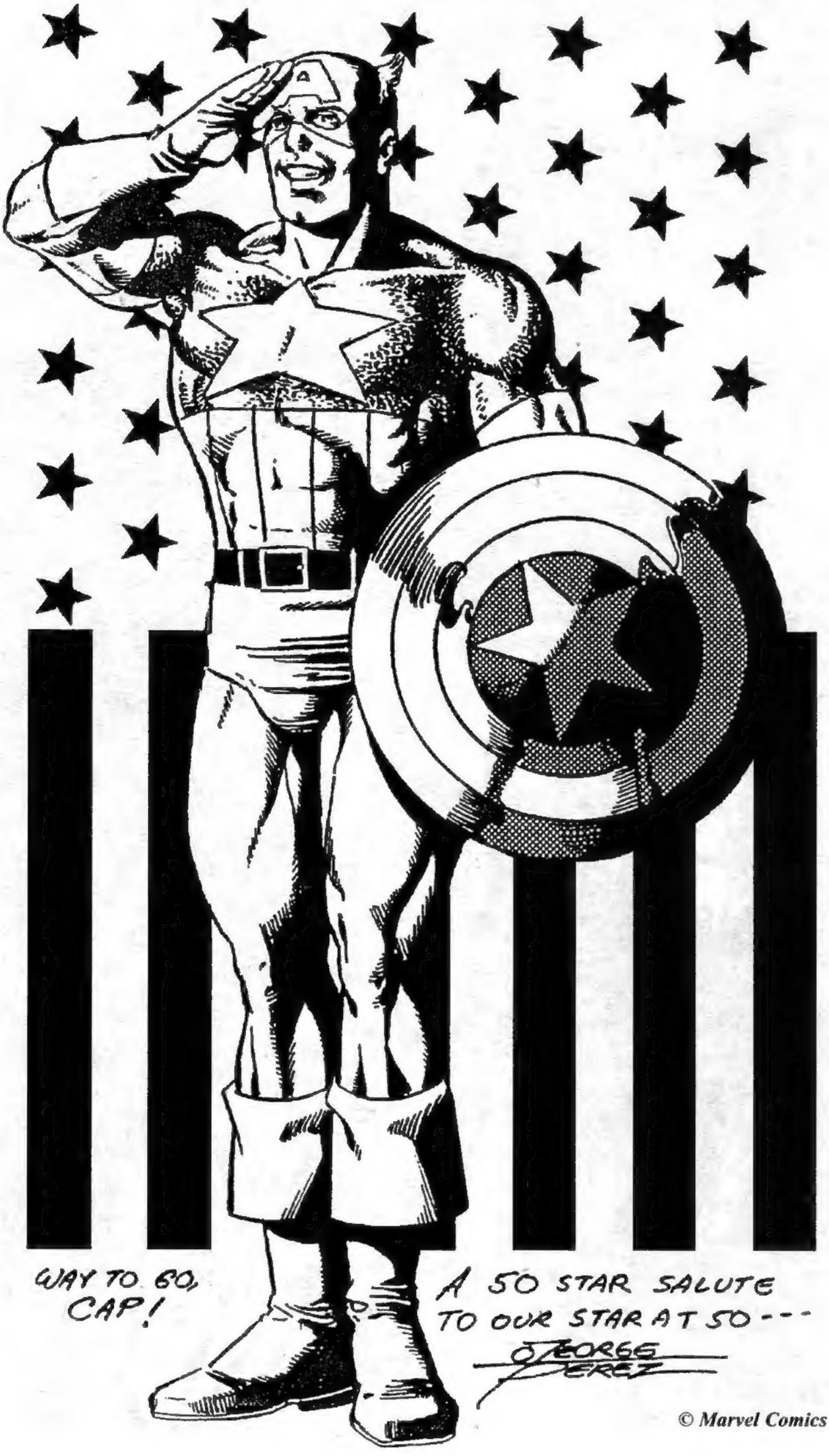

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THE GEORGE PEREZ NEWSLETTER

For Pérez Fans, By Pérez Fans

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SUBMISSIONS NEEDED:
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The Staff of *The George Pérez Newsletter* wish to thank Brett Tolino, Andy Mangels, Davey Beauchamp, Ilke Hincer, & Marcus Mebes without whom this first issue would not have been possible.

This issue's front cover, "Starry Night," is from the personal collection of Brett Tolino. The artwork above is courtesy of Andy Mangels. All colorization by Marcus Mebes.

The purpose of *The George Pérez Newsletter* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez. The staff of *The George Pérez Newsletter* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms.

We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

***50¢* from each issue sold will be donated to the American Diabetes Foundation and the Juvenile Diabetes Foundation of Canada. Special thanks to Shane Elliott of Gotham Knights Comics for providing this service to us.**

And finally, THANK YOU, reader, for purchasing this special endeavor. We hope you'll be with us for future issues.